



Join **5** and
Celebrate

SACRED DANCE GUILD

newsletter

Winter Issue (January) 1977-78

Vol. XX No. 2

THE SACRED DANCE GUILD
ANNOUNCING!!!!!!!!!!!!!!!!!!!!

The 20th ANNIVERSARY

SACRED DANCE GUILD FESTIVAL

Endicott College, Beverly,
Massachusetts (on the ocean)

June 21 - 25, 1978

(Details and Reservations in Spring
Issue)

BE ON THE ALERT FOR:

1. Sacred Dance Guild Festival
2. Pictures to Carlynn Reed
3. Membership List

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Deadline dates for Newsletter items:

Fall Issue - August 15

Winter Issue - December 15

Spring Issue - March 15

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

*
* LAST CALL!!! *
*
* Pictures for Sacred Dance Guild *
* History being published this *
* spring. Needed: Pictures of *
* Sacred Dance Activity from 1958- *
* 1978. We need as much variety *
* as possible. Please! Please! *
* Please! Send in what you have. *
* Include names and details. This *
* section devoted to pictures will *
* work only if there is wide rep- *
* resentation. *

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SEE 41

"THREE MEN SOUGHT HIM

WISE MEN STILL DO"



Send to: Carlynn Reed, 31 Church
St., Shelton, Ct. 06484.

SACRED DANCE GUILD OFFICERS 1977 - 1978

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1977 - 78

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Cora Wells (Mrs. Clarke) 22 Converse, Newtonville, MA 02160

1977 - 79

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Robert Yohn 135 West 14th St., 2nd Floor, New York, NY 10011
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1977 - 80

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Canada: Margo Evans, 206 Moore Ave., Toronto, Ontario, Canada M4T1V8
International: Alma Tucker (Mrs. Wellington) 1870 Schieffelin Ave., Bronx, NY 10466

WHAT IS THE SACRED DANCE GUILD?

The Guild is an inter-faith, non-profit organization devoted to dance in worship.

The Sacred Dance Guild came into being in the early 1950's as the Eastern Regional Dance Association. That group pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of the "Sacred Dance Guild". After that the Guild incorporated.

The Guild's present international membership includes men and women and young people from Jewish, Catholic, and Protestant traditions and from other faiths. Many members are dancers, dance directors, clergy, religious educational directors, and musicians as well as simply interested supporters.

The Sacred Dance Guild promotes dance

- in **ART**, for creative discoveries of self and relatedness
- in **RELIGION**, for enriched experiences of corporate worship and the liturgical community
- in **EDUCATION**, for creative and disciplined growth of the whole person (mind, spirit, and body as one) in relationship with God and others.

HONORARY MEMBERS

Ruth St. Denis*
Ted Shawn*
Jess Meeker
Mary Anthony
Forrest Coggan
Matteo
Arthur Hall
Betty Ford

*deceased

ADVISORY PLANNING BOARD

Past Presidents:

Martha Yates
Maxine DeBruyn
Mary Jane Wolbers
Margaret Taylor Chaney
Ruth Rayton Ford

WHAT RESOURCES DOES THE GUILD OFFER?

The Guild issues a "Newsletter" three times a year. It also has available a bibliography and pamphlets about religious dance.

It functions as a clearing-house of activities and resources for leadership in sacred dance.

Leadership and technique opportunities are offered at workshops from time to time throughout the country and at the June Institute. The June Institute with classes and workshops is held each year in conjunction with the annual meeting of the Guild.

The location of the June Institute is changed from time to time. Historically it has been held at Jacob's Pillow in Lee, Massachusetts, at Murray Grove in Lanoka Harbor, New Jersey, and at Kirkridge in East Stroudsburg, Pennsylvania. In 1977 it was held at Endicott College in Beverly, Massachusetts.

WHO MAY BELONG?

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild.

Several types of membership are available:

REGULAR - receives "Newsletter" and entitled to special membership rates at meetings and workshops.

STUDENT - available to full-time students of any age. Receives "Newsletter" and entitled to membership rates at workshops.

GROUP - dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops; two newsletters sent to designated person for group use.

SPONSOR - individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

SACRED DANCE GUILD KIT

The kit includes:

"Considerations for Starting a Dance Choir"
"Choosing a Theme and Music and Evaluating Sacred Dance"

"Using Creative Movement in Religious Education"

"How to Plan a Sacred Dance Workshop and Bibliography"

"Involving the People in Dancing Worship: Historic and Contemporary Patterns"
The Sacred Dance Guild Brochure

Charge for kit is \$5.00
Overseas requests add \$1.50

Please send advance payment with order to:

HELPS & GUIDELINES DIRECTOR
Mrs. Frederic Volz
24 Tyler Road
Lexington, MA 02173

Minutes of Sacred Dance Guild Conference
Call Board Meeting, Oct. 14, 1977;
Berkeley, Ca; Lakewood, Co; Newtonville,
Ma.

Present: Cora Wells, Jary Yoos, Sybille Volz, Joan Sparrow, Gloria Castano, Doug Adams, Judy Rock, Connie Fisher, Ann Blessin, John Simmons, Joanne Drouin.

Item: Minutes of June 26, 1977 Board Meeting held after SDG Institute - Approved.

Item: Treasurer's report: SDG General Fund Checking Account \$2,369.07. SDG Scholarship Endowment Fund Regular Account \$56.59. SDG Scholarship Certificate Accounts \$2,000.00 (plus accrued interest). SDG Institute Account (as of 9/16/77) \$1,516.06. (Account operated by Gloria and Institute Planning Committee to facilitate the 1978 Institute: flyers, mailings, advance deposits, some scholarships, etc.). Approved.

Item: Doug moved that from the SDG General Funds the following transfers be made: 1. \$500 be transferred to the SDG Scholarship Endowment. 2. \$250 be transferred to the Taylor Endowment for Lance In Worship at Pacific School of Religion. The pertinence of this motion had been previously explained in a memo, Aug. 31, 1977, from Doug to all officers and directors. Approved.

Item: Doug moved that the president, after consulting with the Corresponding secretary, may circulate to SDG officers and directors resolutions to be voted by mailed ballots. Where possible, the resolutions to be considered at board meetings will be circulated in advance to all board members, with ballots to be returned by mail. In this manner, board members who are too far distant to attend meetings may still aid the direction of the SDG. Approved.

Item: The board extended congratulations to Judy Rock who will be giving a lecture series on sacred

dance. The prestigious "McCall Lectures" at First Congregational Church, Berkeley, Ca., October 30 at 8 p.m.

Item: A discussion was held concerning the following: That officers might be elected for a two-year term rather than a one-year term. A proposed substitution for Sec. 1, Article IX of the By-Laws was "Elections shall be by ballot at the Annual Meeting and by proxy vote every other year. Officers shall serve for two years. Board Directors shall serve for six years with three retiring and six remaining; three taking office every two years." Purpose: So that brochure need be revised every two years as opposed to every year. Also, Bi-annual elections may be held.

Item: A discussion was held concerning changing the name "Sacred Dance Guild" to a more inclusive title; in that there is some feeling that the present title is a limited one.

Item: Doug appointed a By-Laws Sub-committee to be headed by Connie Fisher. Members of committee are: Ann Blessin, John Simmons and Joan Sparrow. They will receive all suggestions for By-Laws changes, consolidate and make them available in printed form to the Board before the Dec. 1, 1977 meeting. All suggestions concerning the above changes must be sent as soon as possible to this committee.

Doug asked the committee to compile one overall set of suggestions which the committee judges to be the best; but to add in Appendix form all suggestions submitted.

Item: A motion was approved to authorize the payment of \$105 to Sybille Volz, Helps & Guidelines Director, for the purpose of purchasing 300 copies of Pat Sonen's "Using Movement Creatively". This booklet is included in the SDG kit.

Item: Doug will announce his Nominating Committee in the winter issue of the SDG Newsletter. A request will go out at this time to Guild members for their suggestions. Names in nomination will be sent to Margaret Chaney.

Item: Judy Rock requested that the Guild

consider subsidizing video-tapes of some sacred dance performances in order that a resource library might be established. A proposal will be submitted with details of cost at the Dec. 1 meeting by Judy.

Item: Joan Sparrow was appointed to check on cost of a label to be printed and made available to the Board and Officers for use on correspondence. Label to read: "Sacred Dance Guild - An Inter-faith Organization To Further Dance In Worship."

Item: Doug noted that the fall Newsletters are in the mail along with revisions of the SDG brochure. He also noted that a white master copy of the brochure is enclosed. This is to be retained so that more copies may be made as needed for mailings, workshops, etc.

Item: Gloria reports that she is still working on finding a location for the June, 1978 Institute. A motion was made and approved to change the name of the Sacred Dance Guild Institute to Sacred Dance Guild Festival and for 1978 to be known as the Sacred Dance Guild 20th Anniversary Festival.

Item: The next Board Meeting will be held in New York at Bob Yohn's studio on Dec. 1 at 9 a.m. A telephone communication hook-up will be arranged between N.Y. and other Board members who will gather in the Boston area...place to be decided at a later date.

Item: Jary Yoos was appointed to check on obtaining liability insurance coverage for the Guild participants in the June, 1978 Sacred Dance Festival.

Item: It is imperative that Doug have, in hand by Nov. 15, 1977, any motions to be considered at the Dec. 1 Board Meeting.

Respectfully submitted
(Signed) Joann Drouin
Joann Drouin

** ** * Recommended Reading * * *

"Ted Shawn, Father of American Dance" by Walter Terry, The Dial Press, New York, 1976

Walter Terry writes about his book: "In writing my book about Ted Shawn, I sought for and found a guiding image: Prometheus Unbound. It fits, it seems to me, a very complex man with a simple mission. It was arrived at after months of self-search and research. It came, of course, in a flash as the assortment of images, of ideas, of dance titles, of definitions fell into place. Many of Ted Shawn's most ardent followers thought of him as a god. In fact a reviewer had once described his walk across the stage as that of a god. His detractors thought of him as a trickster. He was both in a Promethean sense.

"Prometheus was the Titan who stole fire from the gods to give to mankind...."

*

"The Road to Calvary" by Ruben Xulu, Good Shepherd Mission, Hlabisa, Zululand, The Liturgical Press, Collegeville, Minnesota

From the Foreword: "...On one wall of our tiny Servite Mission Chapel in Hlabisa, Zululand, is this Way of the Cross. It was carved by Ruben Xulu, a deaf and dumb Zulu herdboys. Not more than twenty years old; without art training and with, at most, three years of haphazard schooling he has been able to show us a depth of feeling that few expected to find. In the many months that it took Ruben to carve his "Way to Calvary" his thoughts necessarily turned toward our Lord's passion and death. And as he completed figure after figure, it became clear that his skilled brown hands were creating sympathetic meditations in mahogany..."

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M U S I C

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(Ed. Note: Check News of Sacred Dance Activity columns in this issue of Newsletter)

"Psalm of Thanksgiving", Dakota Indian Hymn by Philip Frazier, setting by Carlton Young for Unison Choirs, Narrator, Dancers, Congregation and Rock Ensemble, Hope Publishing

Company, Carol Stream, Illinois 60187.

FFFFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFFFF

Ed. Note: Do write any of the SDG Officers, Board Members or your Publicity Director as to desire for films and video tapes on Sacred Dance. If there are any available now for use, write!

"BIT" Reviews

From The Christian Science Monitor, Oct. 18, 1977:

"Jamaican Jonkonnu echoes African yam festival...A weird, wild dance with a long history..by Delia O'Hara, Dunn's River Falls, Jamaica...

"For visitors to the Dunn's River Feast, a popular weekly attraction, the Jonkonnu dancers might not appear to be anything more than one of the more bewildering parts of the evening's entertainment, a motley collection of colorful characters dancing by torchlight to fife-drum, and rattle.

"There is a character dressed as a bull; another as a cowboy who keeps the bull in line with a whip; a ragged whirling man with strips of fabric hanging from his costume, strips that stand straight out when he dances; a woman with an elaborate, colorful tissue headdress. They may see other characters, too, dancing and whirling in silence, or yelping now and then, taking turns at dominating the dance.

"To the tourists, finishing up their roast sucking pig, the dance may seem comical, a broad burlesque. But Jonkonnu really is an old, important, and distinctly Jamaican folk dance, a mime traditionally performed by males that has been thought by turns during its history to be subversive, comical and obscene.

"As a dance, Jonkonnu comes from a

festival that began in Jamaica in the 17th century with the mass importation of slaves from West Africa to work the sugarcane fields in what was then a British island. The original festival was a direct transplant of yam festivals that were celebrated at harvest time, in September and October, among many West African tribes. But the British, fearful of revolt and shocked by the pantheism of the slaves, repressed some elements of the celebration.

"Today in Jamaica, where 95 percent of the population are descendants of the island's slaves, Jonkonnu is totally secular. But the yam festivals were an important religious expression, in which the living danced to invoke their dead ancestors and the gods of nature to help ensure the continued fertility of the earth and of the tribe.

"Masks, usually part of costumes, were worn to hide the identity of the dancers, who were thought to lend their bodies to the spirits. Different characters represented various symbols of nature and of death..."

*



Dance of the Gods

Although six-year old Sara Gamez has her doubts about the security of the headdress she is wearing, she gamely takes part in the Aztec "dance of the gods" along with other children of St. Joseph parish in Waukesha, Wis. The ancient ritual was part of the offertory procession at the annual Mass in honor of Our Lady of Guadalupe.

(From Twin Circle, October, 1977)

SDG	SDG	SDG	SDG	SDG
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To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year).....\$7.00
Regular (2 years).....\$10.00
Student (1 year).....\$4.00
Group (1 year).....\$16.00
Sponsor (1 year).....\$25.00
or more
(specify).....\$_____

Send your Membership to Sally Alderdice,
R.D. No. 2, Valatie, New York, 12184.

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Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID
THROUGH THE SACRED DANCE GUILD MEMORIAL
ENDOWMENT:

Name: _____ Address: _____ Telephone: _____ Church
Where Active: _____ Sacred Dance Guild Mem-
ber: _____ How Long: _____ Resume of activities
(dance training, previous SDG events
attended, performances, participation
in dance groups, etc.): _____ What is your
concept of use of dance as religious
art? _____ Event for which financial aid
is requested: _____ Of what value do you
hope this event will be? _____ Cost of
event to you: _____ How much can you
finance yourself? _____ If scholarship aid
is limited, do you have other sources?
_____ Name and addresses of three (3)

references. (Please ask these individuals yourself to write us a recommendation.)

_____, _____, _____. Send application to: Maxine
DeBruyn, Box #76, Zeeland, Michigan 49464.

LETTERS TO THE EDITOR

(Ed. Note: Readers, do encourage the writer of this letter by messages, programs, church bulletins, etc.!!!)

P.O. Box 888, Apo NY 09860

"....My involvement in Liturgical Dance is not new, but my teaching it is definitely new to me. I began about a year ago giving workshops to women affiliated with military chapels throughout Germany and this year those workshops are expanding to include Spain. But now I am faced with a real challenge. I have been asked to teach a four hour class the first two Thursdays in March in Munich to all Army chaplain assistants in Germany. I really need all the help and guidance I can muster from whatever the source.

"I have been asked to have flyers, or information in another form, to hand out to the individuals in attendance. Please will you send me a list of what you feel would be suitable and adequate for this type of class. I have been asked to gear the class toward the possibility of these individuals beginning Liturgical Dance classes in their own chapels. So this and the history of the dance will be included in my presentation.

"I also need to ask if there would be any sort of discount on whatever publications you feel would be suitable because these individuals are military and associated with the chapel program? They work directly with the chaplains in their own areas.

"I currently have several books by Doug Adams and Margaret Chaney, but I am sure I need more, and different materials to hand out. So I would appreciate any information you can send me. I might also add there will be approximately twenty-five individuals at each of the two classes.

"Besides the books, I also need any advice anyone would be willing to give to help me teach this class successfully. Because I am such a novice at this, and untrained in

phenomena in the history of religious ritual. In the exuberance of emotion engendered by it the performers experienced what appeared to them to amount, for the time being, almost to a metamorphosis; they believed themselves to be infused and permeated by the influence--perhaps it would be truer to say the essence--of the deity in whose honour they were dancing....The language implies that when once the required condition has been reached it is then Jahwe Who takes the initiative; the body as such remains a passive instrument but it becomes a Beth-el, a temporary house of God from which He speaks forth through the medium of the voice of the possessed....

"(4) The kind of sacred dance which was the most common among the Israelites, as among other peoples, was that proper to Vintage and Harvest Festivals....It was a characteristic of Israelite worship that the note of joy should sound during its celebration; the command: 'Ye shall rejoice before Jahwe your God' sufficiently bears this out. Apart, therefore, from the original purpose of this kind of sacred dance....there is no reason to doubt that Vintage and Harvest dances among the Israelites were essentially of a religious character, although the rejoicing, of which dancing was one of the most natural modes of expression, might not always appeal to some of the more austere prophets....

"(5) Dances in celebration of victory in battle are referred to several times in the Old Testament. Taking the passages in which these are mentioned by themselves the custom of which they speak is nothing more than a simple and natural expression of joy and thanksgiving for victory.There are some grounds for believing that the custom of which the Old Testament speaks was a remnant of what was originally a dance performed by women which had for its object the helping of the men to gain a victory by means of imitative magic.

"(6) There is some reason to believe that the sacred dance had a part to play during the rite of circumcision; late Rabbinic tradition seems to imply as much. It had its place among the Arabs on such occasions; and at initiation ceremonies all the world over the sacred dance was essential.

"(7) Once more, the sacred dance during the Wedding ceremony, though only once implied in the Old Testament, was in all probability a regular institution; post-biblical Jewish literature offers presumptive evidence of its existence in earlier times among the Israelites.

"(8) And lastly, we have the sacred dance as a Burial rite. As in other cases we have to rely, firstly, on the evidence of later Jewish literature, and, secondly, upon the analogous practice among other peoples. As we shall show, the emotions of fear, honour, and love, which according to the cultural stages of uncivilized men are felt for the spirits of the departed, are such as are common to mankind; and these emotions are expressed, among other ways, by means of the sacred dance. What cultural stage, or stages, are represented in the Old Testament as that, or those, through which the Israelites passed may well be a matter of difference of opinion; but that in both thought and practice they were, as a whole, in many respects no more advanced than other contemporary peoples does not admit of doubt. So that when we find this rite in existence at burials or during the mourning period among other Semites, and among the Egyptians, not to mention the Greeks, the presumption is justified that the Israelites practised it too.....

"The normal accompaniment to the sacred dance, then, among the Hebrews was the beating of the drum and the blowing of the flute; this,...is true of all peoples. The accompaniment of stringed instruments is a later development....."

(Ed. Note: The rest of the book, chapter by chapter, develops the above with references both to the Bible and other literature and history. It is also recommended to read "A Jewish Dancing Master of the Renaissance: Guglielmo Elbreo" by Otto Kinkeldey, published by Dance Horixons, Inc. 1801 E. 26th Street, Brooklyn, N.Y. 11229.)

The Following Items all to benefit the SACRED DANCE GUILD MEMORIAL ENDOWMENT.
For full description see the Fall Issue of the Sacred Dance Guild Newsletter or
write the individuals listed with each item. Make all checks payable to Sacred
Dance Guild Memorial Endowment.



I

I
12 folded notes,
blank interiors,
\$3.00, design by
Laura Goodrich:
Toni' Intravaia,
201 Hewitt,
Carbondale, Ill.
62901.

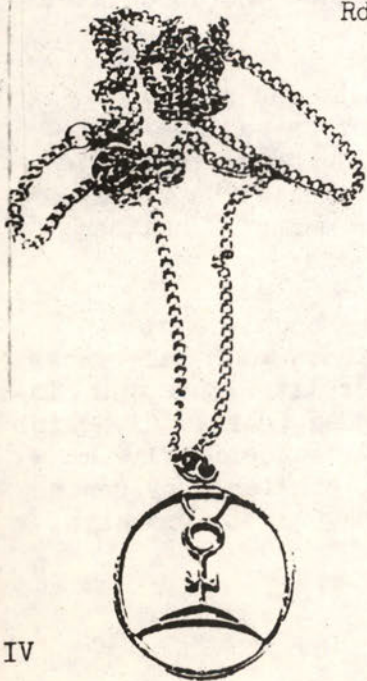
II
T-Shirts!!!
Blue cotton,
design in
Navy Blue or
Green Ink, \$5.00
plus \$1.00 post-
age, each.
Small Adult,
Medium Adult,
Large Adult: Pat
Carhart, 37 Indian
Ridge Rd., South
Natick, Ma, 01760



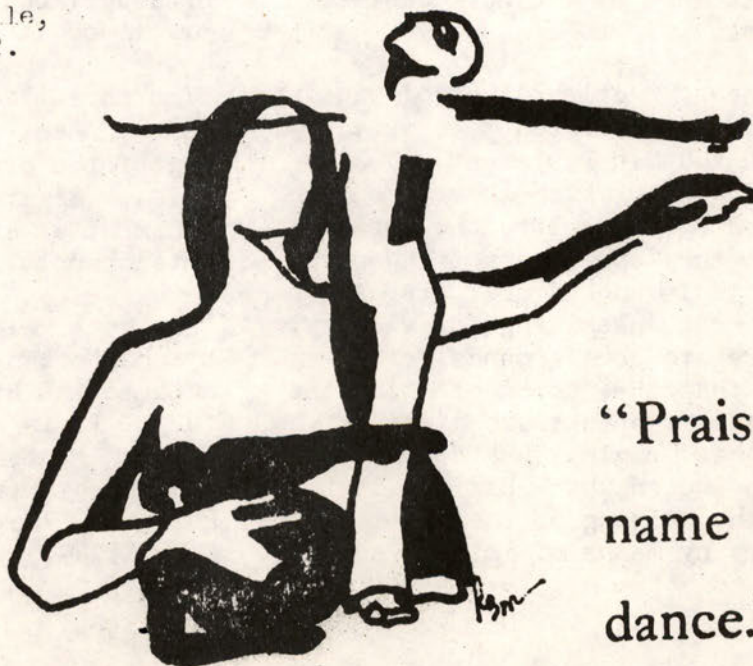
II

III
Ten folded cards, blank interiors, \$2.50, design
by Rhonda R. Rosenblatt; Mrs. Mary Jane Wolbers,
111 South Green Street, East Stroudsburg, Penn-
sylvania 18301.

IV
A Pendant of Life, ANKh,
(Sterling Silver), \$7.50;
Martha C. Yates, 22 Coddington
Rd., Centerville,
Mass. 02632.



IV



III

"Praise His
name in the
dance."

-----WORKSHOPS, EVENTS

1. February 25, St. Catherines in Allentown, workshop on Sacred Dance led by Mary Jane Wolbers. For further information, contact: Betsy Ball, 22 N. 11th St., Allentown, Pa. 18101.

2. April 1, L'Hal Taussig on using the New Testament for dancing themes. For further information, contact Ruth Anne Rude; 417 Limekiln, Glenside, Pa. 19038.

3. February 15, Murphysboro, Ill., St. Andrew's School, "Road to Salvation", based on the Fourteen Stations of the Cross, will be danced in worship by Toni' Intravaia.

CC

Children's Corner

cc

(Ed. Note: Do check in the News of Sacred Dance Guild Activity. There are many items not separable that concern Children.)

Here are a few Psalms from "Psalms for Beginners - Samplings from the Psalter" published by The Liturgical Press, St. John's Abbey, Collegeville, Minnesota:

Psalm 46 Christ, King of the world
Theme: Homage and allegiance to the risen King! Our prayer is for the conversion of pagans.

Victory over pagans

All you peoples, clap your hands,
shout to God with cries of gladness,
For the Lord, the Most High, the awesome,
is the great king over all the earth.
He brings peoples under us;
nations under our feet.
He chooses for us our inheritance,
the glory of Jacob, whom he loves.

Joyous entrance into the sanctuary
God mounts his throne amid shouts of joy;
the Lord, amid trumpet blasts.
Sing praise to God, sing praise;
sing praise to our king, sing praise.

One Messianic kingdom
For king of all the earth is God;
sing hymns of praise.
God reigns over the nations,
God sits upon his holy throne.
The princes of the peoples are gathered together
with the people of the God of Abraham.
For God's are the guardians of the earth;
he is supreme.

*

Psalm 99 A hymn of praise and thanks
Both from the people
Sing joyfully to the Lord, all you lands;
serve the Lord with gladness;
come before him with joyful song.
Know that the Lord is God;
he made us, his we are;
his people, the flock he tends.

And the priests
Enter his gates with thanksgiving,
his courts with praise;
Give thanks to him; bless his name, for he is good:
the Lord, whose kindness endures forever,
and his faithfulness, to all generations.

Minutes of Sacred Dance Guild Board Meeting,
June 26, after SDG Institute at Beverley,
Massachusetts. Submitted by acting secretary
pro-tem, D. Adams.

Present: Adams, Sparrow, Johnson, Huff,
Castano, Yoos, Volz, Yohn, Rock, Becker,
Rader, Mudgett, Parks.

Item: Doug Adams will serve as recording secretary for the meeting.

Item: It was proposed and agreed to ask Margaret Chaney to revise items 1, 2, & 4 of the SDG kit into one updated booklet.

Item: It was proposed and agreed to have Judy Rock prepare a New SDG publication on "Theological Insights and the Shaping of Sacred Dance."

Item: It was agreed that board decisions and any by-law proposals to enhance needed regional development would

be discussed at the December meeting in New York and that such proposals be circulated to board members before that December meeting.

Item: It was proposed and agreed to hold an October board meeting via conference telephone call. Doug to work out details.

Item: It was proposed and agreed to hold a December board meeting at Bob Yohn's New York dance studio.

Item: It was the consensus that the 1978 Institute attempt to help members and participants distinguish differences among religions and their dances as well as similarities. Gloria and her committee are to have wide discretion on the shaping of the 1978 Institute in efforts to realize this hope to encourage comparative studies of dances and religions. Suggestions included having the first evening be a time for participants to share dance works they have brought with them and then have a panel of different religions' leaders discuss which dances they could use in their different religious services and how and why. Subsequently different religions' leaders might lead different worship services (perhaps one each morning or evening) incorporating the dances they saw as appropriate (or working with the dancers to reshape dances that would be appropriate) in the different religious traditions. Doug suggested a possible theme title for the 1978 Institute drawn from Shakespeare's King Lear: (a line the modern philosopher Wittgenstein nearly used as the motto for his definitive work Philosophical Investigations that has influenced such modern artists as Jasper Johns, Rauschenberg, and the Paul Taylor dancers among others:) "I'll teach you differences."

BOUQUETS, APOLOGIES, QUOTES, ETC

Locations: Note that Norma Jean Rader's address is 3213 So. 17th, Tacoma, Wash. 98405.

Locations: In our membership listing we have two areas that will be cross-

referenced: New Jersey/Pennsylvania and Oregon/Southwest Washington. Both are very active groups. The Newsletter has carried the Dance Activities of these two regions as noted above; and the Newsletter will carry the Oregon/Southwest Washington group that way in the Membership list this issue, but the editor cannot make the change for the New Jersey/Pennsylvania group in the Membership list this issue.

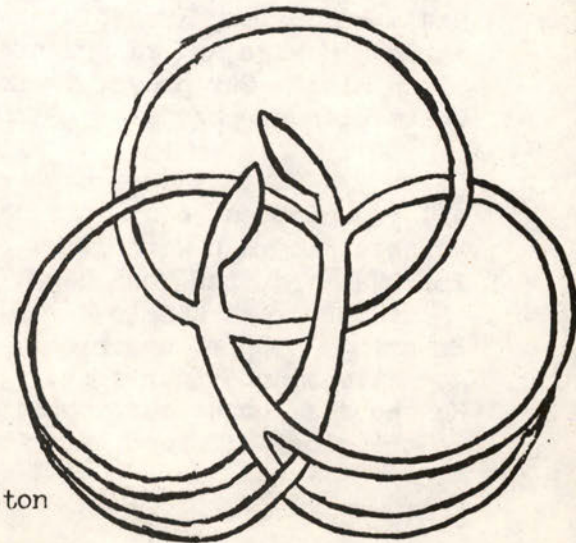
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Needed: Articles on "Relationship of Sacred and Secular Dance", "Critical Function of/in Sacred Dance", "Costuming for Sacred Dance".

*

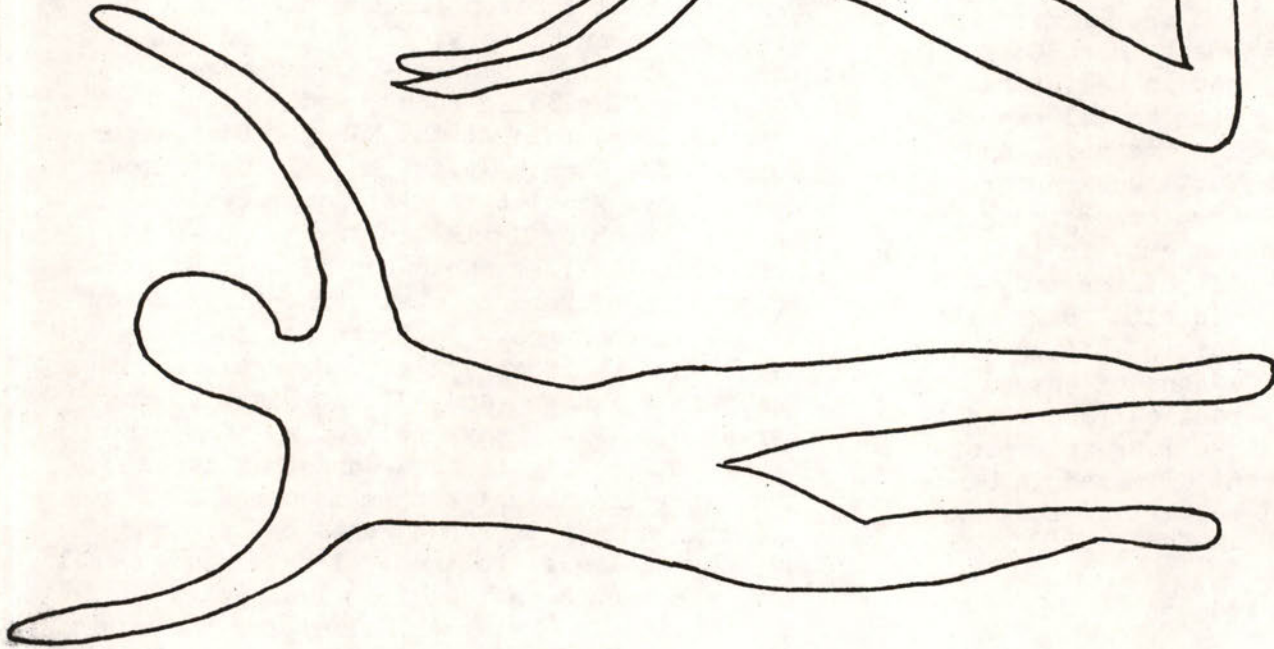
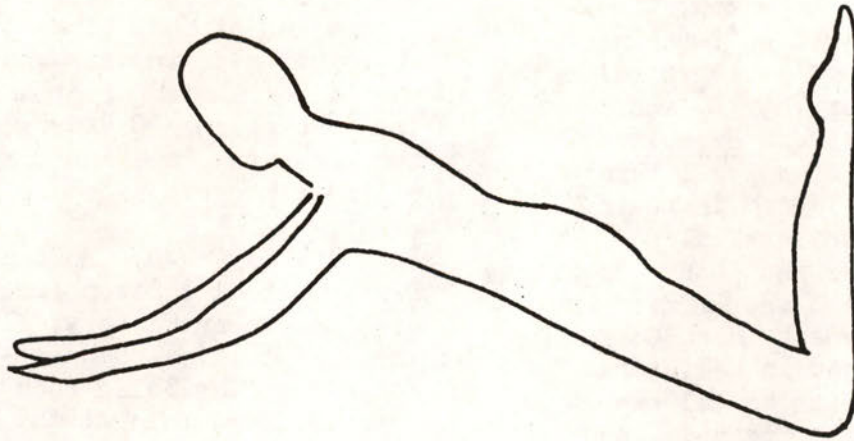
MAILING: The Regional Publicity Directors gather the news, the Editor arranges the news for the Newsletter, the Membership Director types the mailing labels, the Editor collates and attaches the labels and posts the Newsletter. Then the confusion starts!!! Here are a few: From Evie Peters "This is all that arrived of my Sacred Dance Guild Newsletter--(enclosing the cover)could you send another?" From Peggy Shepherd, 577 Dunkirk, Gretna, La.: "I joined your organization, but never received any word, or Newsletter..." From Barbara Fischer, 2301 8th St. N., Fargo, N. Dakota:"I have never received a newsletter since joining in September '77...." From Alice Rader: "I didn't get a fall newsletter...." WHAT HAPPENS! Help, if you can....!

LOGOS - Here are copies of designs submitted along with the names of their designers:

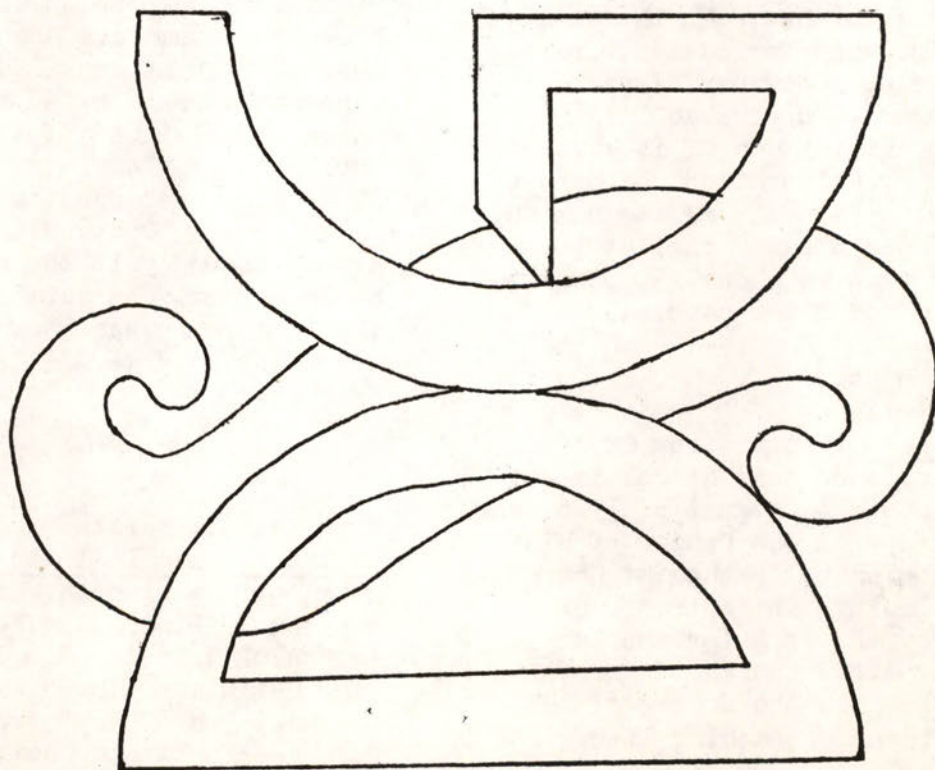


by Sue Cotton

by Joan Huff



by Janet Lee



LATE - LATE - LATE - NEWS RECEIVED

From Evelyn Broadbent:

Report from Sr. Beth Hassel, Mt. Augustine Apostolic Center, 144 Campus Rd., S.I., NY 10301 (change of address) "Dance: a liturgical workshop, November 18, 19, and 20, 1977...led by Beth Hassel, a woman, gifted in creative Liturgical Worship and experienced in music, puppetry, media and crafts. A woman who believes that Dance is Prayer and union with both the Trinity and the entire universe. Educated in Education, B.S. and in Religious education, M.S. with actual experience in the parish, teaching and Dance Ministries....A weekend of simple movement for the Beginner in Liturgical Dance to grow in the freedom of the gift of the body uniting with the Spirit. Days will be rooted in Scripture, Liturgy, and the Liturgical Seasons of Advent and Thanksgiving. Practical and traditional prayers as well as interpretive dance movement climaxed in Dance Liturgies, will be part of this experience...."

*

From Carla DeSola: "A Light Offering" Christmas Journeys, December 18, 1977 Omega Liturgical Dance Company at The Cathedral of St. John the Divine New York included Intimation, Prayer, Saint Francis, Journey, I saw the Light, A Dream, Angelus ad Virginem, Magnificat, Visitation, This Little Babe, Gloria, Celebrations of Carols" Carla DeSola, Director of the Company wrote: "I was pleased that at the end of the program about 150 people joined in dancing the carols..."

*

Nancy McDonald reports from Crystal Lake, Illinois on some dances in worship services. In August of 1976, she performed "Joy is the Center of His Will" at the United Methodist Church, McHenry, Ill. and in September of '76 repeated the work for the 1st Congregational United Church of Christ in Crystal Lake. In the summer of 1977 Nancy experienced teaching liturgical

dance to Special Education children at a Special day camp for them in Crystal Lake. Used the songs "Day by Day" and "Jesus Never Forgets". She said about the program, "I would teach once a week for about six weeks. At the end of that time, the children showed what they made in arts and crafts and they danced for their parents. I have been teaching dancing for 10 years now and I never experienced the love and tenderness like that of their program."

In July, 1977 Nancy McDonald worked with Sunday School children for the United Methodist Church in McHenry, Illinois and taught them 3 liturgical dances - "Jesus Never Forgets", "The Solid Rock", and "Day by Day". Dancers Laura Reinert and Nancy McDonald performed "The Simple Gifts" and "I Don't Know How to Love Him" at the 1st Congregational United Church of Christ in Crystal Lake in September 1977. In November of 1977 Nancy McDonald performed to music "The First Mercy" at the same church. In December, the Sunday School Children at 1st Congregational did "Away in a Manger" and "Silent Night". In her studio, Nancy says "All of my students learn "Silent Night" as a Christmas dance, and I try to encourage them to dance it for their parents and grandparents on Christmas as a special gift to them. I have had several lovely comments on that from last year. I have written a Christmas Ballet for the music "Christmas Festival" by Arthur Fiedler, which has all the lovely carols in it. My dancers performed it on December 13 at the Chrystal Pines Nursing Home in Chrystal Lake. Nancy gives some comments about working with teenagers: "Taught an all day session on sacred dance in worship at a Lutheran Retreat Camp in Genoe, Illinois, for the Immanuel Lutheran Church at Crystal Lake. It was a fantastic day - kids responded to it greatly. I wasn't sure how the boys would respond but they seemed to enjoy it the most. They used "Jesus Never Forgets" as part of their worship service. A movie was shown during the retreat which inspired me - it's called 'The Dancing Prophet.'"

*

Minooka, Illinois: On December 6, 1977, Jade Dell and Laura Dell-Albsmeyer performed a program for the Minooka Woman's Club Christmas Meeting in Minooka. The two danced a duet to Paul Mauriat's "Gloria in Excelsis Deo" (The Christmas Album) and Jade did a solo to "Mary Had a Baby" from an album by the Tuskegee Institute Choir. They wore black

leotards and silver Antique Satin long skirts. Jade has a suggestion which is GREAT! "When song titles are given as music danced to, Please list the source for the music, so that if one wanted to find the music, they would have the name of the album, the artist or something to go on. Thank you!"

*

Indianapolis, Indiana: Mary C. Bell, from North United Methodist Church reports that the opera "The Nativity According to St. Luke" by Randall Thompson was performed at North On December 18 with small shephard dance choreographed by Mary C. Bell and lighting done by John Stroh, another SDG member. Production was under the direction of Rev. Robert Schilling of North.

*

From England December, 1977 via Juana deLaban (new address: 3401 Mesquite Dr, Temple, Texas 76501): Kay Quisenberry reports: On October 17, Longmead was blessed with the arrival of Cheryl Yarusso and Karen Seran, director and assistant director of the SDG in Colorado. Original members of the SDG with Paula, they stayed in Colorado with their husbands and continued the dance ministry and apprenticeship programme there when the Group came to England. The purpose of their three week visit was to see, first hand, what the Lord is doing through the dance ministry in this country and to be reunited with the Group whom they have not seen for two and a half years. They were able to accompany us on weekends to Eastleigh and Winchester, and to participate in the October seminar as well as sharing with us new inspired dance works which they use in America. The reunion worked a deep strengthening of our bonds of love, and we all experienced the oneness of the work to which the Lord has called us.

(Ed. Note: From the News sent from January 27-29 they had a workshop at Parish Church, Hoddesdon, Herts; February 4-5 at West Street Baptist Church, Dunstable; 10-12 at Brandhall dance group with a Seminary; 17-19 at Hazlemere and Cyfa 'Meeting House', Wycombe; 20-24 at Whatcombe House;

March 3-5; Chorleywood Dance Group, Seminar; 10-12 Hunston, Chichester, Sussex; 17-19 Beckenham Baptist Church, Bromley, Kent; 24-27 Crookhorn Community Church, Portsmouth.)

Out of the Mouths of Babes The following are comments written for an assignment by children at a local middle school, after they had watched a presentation given by us at their school:

"...the warmth in me got warmer and I felt very jolly."

"In one dance I felt sad and depressed because it looked as if they were sowing their tears into the soil."

"I wanted to do the things that the lady said, but at first I was shy, then gradually I became less shy and started to enjoy it all."

"They made me feel as though I was one of them."

"They made me feel that I loved God more than I'd loved Him before."

"They made me feel joy, filling up my heart drop by drop."

++++++
+
+ Requests for the Program being Formu- +
+ by the SACRED DANCE GUILD FESTIVAL +
+ Committee for the 20th Anniversary, +
+ June 21-25, 1978, Endicott College. +
+
+ 1. Solo and group works to partici- +
+ pate in daily worship services: +
+ Title, Description, Equipment +
+ needed. +
+ 2. Names and addresses of persons who +
+ at one time may have been active as +
+ members, founders, or leaders in +
+ the beginning years of the Sacred +
+ Dance Guild. +
+
+ The above information for both items +
+ should be sent to: GLORIA CASTANO, +
+ National Program Director, 90 High +
+ Street, Apt. 16-B, Dedham, Mass. 02026 +
+
++++++

HAPPY NEW YEAR! FROM ALL THE
SACRED DANCE GUILD OFFICERS, BOARD
OF DIRECTORS AND REGIONAL PUBLICITY
DIRECTORS.

""""""""""
" " "
" NEWS OF SACRED DANCE ACTIVITY "
" (Alphabetically by States) "
" "
" "
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(Ed. Note: Although the News will be listed by states, your Editor will underline and capitalize essential point or interest to help those who seek special material for reference.)

CALIFORNIA -

ANNE OWENS, Auburn Sacred Dance Choir director, would like to list her name as a RESOURCE person. Qualifications: Elementary teacher; five years of training and experience in liturgical dance; dance training, music training outside of liturgical dance; speciality: use of movement as a curriculum tool in Christian Education and Worship.

*

WORKSHOP: Dance in Worship, sponsored by Dance Choir First Presbyterian Church, 1550 Pacific Ave, Santa Rosa, January 16-20, registration fee \$12.00 with Mr. Mikel Taxer, Pastor, Westminster Presbyterian Church. Call Gina Crozier.

*

St. Christopher's Church, Sr. Carol Reber, Jan Jose: Mrs. Margaret More and Sister Carol Reber have done ADVENT workshops in the area of San Jose and San Francisco for church groups. They use experiences of pre-Christian dance and Christian hymns of waiting to give participants intimations of the joy that is expressed in Christmas dance. The session culminates in the merry dancing of the carols, using Carla DeSola's basic carol steps as described in The Spirit Moves. As an introduction to the session, participants learn simple sign language-responses to the music and slides of Teleslides, "The Voice of the Lord", an audiovisual-motor rendition of Psalm 95.

Mrs. More of St. Edward's Episcopal parish took a group of Santa Clara Univ. students dancing the carols as described by Carla DeSola on the streets of downtown San Jose. You can imagine the faces as 20 people parade in English caroler dress with trumpets, bells, recorders, and tamborines. The youngest member of the troupe, 5 months old, became baby Jesus for "Silent Night".

At St. Christopher's Church, San Jose, Mrs. More and Sr. Carol led 200 children in dancing of the carols during two children's liturgies. First graders brought wrapped toys for poor children in procession to the crib, while the choir sang "O Come Little Children". Third grade girls surrounded the altar and a miniature Mary and Joseph with candlelight for "Silent Night".

*

Sacred Dance Choir, Auburn, Anne Owens, Director: The dance choir has been busy and able to provide a ministry of movement to a wide variety of people since September. We presented an hour-long program of liturgical dance for the Parkettes, an ecumenical group of ladies in So. Sacramento who have been studying theology and the arts. We were invited to present a service in movement for the Defense Language Institute's chapel under the direction of Chaplain John DeSaeger, Monterey Presidio, in Nov.

The dance choir presented three Kathas for the annual ADVENT celebration. Each group did their own research and choreography, but the structure of the Indian storytelling form was rigidly adhered to. The three areas of conflict-resolution were the conflict within Joseph when he hears Mary is pregnant, the comparison of Christmas' simple beginnings with the materialism of today and the pressures of adulthood versus the emergence of the child within use.

The dance choir will begin work on a suite of dances utilizing three hymn styles from our Christian heritage. The study will be presented at a service of movement for our own congregation in February.

The director, Anne Owens, has been busy promoting movement as a curriculum tool for elementary teachers, so her sacred dance workshops for new dance choirs have been in the Bay Area.

Sacred Dance Choir, First Congregational Church, Fresno: We have come up with a successful interpretation of Psalm 8. Each member was assigned a paragraph to interpret as they liked with only stage directions given for beginning and ending positions. After one week, we came together with a surprisingly well-balanced dance containing some unique moves and something of each member.

*

Sacred Dance Choir, Lakeside Presbyterian Church, San Francisco, Phyllis Camp, Co-ordinator, Margaret Swarthout, Choreographer: This new dance choir presented the following presentation in movement for Advent: The processional began by two dancers entering from each side of the room carrying boughs of evergreen....dancers meet at center, turn to altar, place boughs on table with cross, cross back and stand, turing on Amen. The congregation sang "O Come, O Come, Emanuel. The second presentation was a choreography of "Lo, How a Rose Ere Blooming" with narrator describing the advent symbol of the rose prior to a trio singing the piece. The piece ended with the bodies of the dancers forming a Tau cross. During the same service, the 3-6th grades involved movement to "Airest Lord Jesus".

COLORADO -

The Rocky Mountain Sacred Dance Guild is sponsoring a series of CHOREOGRAPHY WORKSHOPS in January. This year's series emphasizes approaches to composition for sacred dance and features Jewish and Israeli customs and traditions, including the areas of folk dance, elements of dance, words and music. The sessions will be directed by Ms. Madeline Loren, Littleton, Colorado, co-owner and director of Main Street Dance Studio and member of the faculty of Arapahoe Community College, Littleton. Her background in the Jewish faith makes her uniquely qualified to lead the sessions, and a recent trip to Israel has excited her about the use of dance in the worship service.

*

Over one hundred children and thirty adults attended two CHILDREN'S WORKSHOPS sponsored by the Rocky Mountain Sacred Dance Guild this fall. Entitled "Celebrating the Church Calendar in Dance," the workshops included sessions on basic movement, folk dance, mime, and improvisation. Participants, many of whom came to denver from as far away as Grand Junction, Colorado, and Cheyenne, Wyoming, shared the dances they learned in small groups with the entire group, thereby giving all participants a chance to observe something for each season of the church year.

*

Daybreak Dancers, Denver, choreographed a work utilizing three of the prophetic passages from Isaiah for the CHRISTMAS SEASON: 40:1-11, 35:1-6, 9:2-7. Adapting freely from several biblical versions, the work was choreographed to spoken portions of scripture and also a musical portion, the song "Joy Shall Come," a Hebrew melody with words from Isaiah. Additionally, hooded, medieval-style robes provided costumes for selections they presented from A Ceremony of Carols, op. 28, by Benjamin Britten, which were choreographed to make the best use of their full, wide sleeves and their monk-like appearance. These works and others were presented in several Denver churches, and on local television, and were taught by a member of the company at a workshop in Williams, Arizona, becoming part of the Christmas worship service there.

*

The Oasis Ensemble, Boulder, Barbara Streeb, Director, is presenting Song of Ages this season. A MULTI-MEDIA work utilizing slides, music, dance and poetry by Streeb, it is an art-analysis of life in the context of atonement beginning with the conflict between Cain and Abel and moving through anguish and futility to identity and hope, ending with a prophecy for peace and coherence. The work uses three dancers, and four persons who are used as singers, accompanists and narrators. The work incorporates costumes ranging from dull tunics to bright chevron-striped dresses.

*

Following a musical ADVENT DRAMA at Christ Congregational Church, UCC, Denver, on November 27, members of the congregation joined hands and walked a single file from the sanctuary

to the fellowship hall, singing the first verse of "O Come, O Come Emanuel" until all were in the hall, moving into a circle and then into a labyrinth formation. Then forming three concentric circles, the group learned to dance four carols choreographed by Betty Walker.

She reported that the derivation of the word carol is from the old French "carole," a ring dance accompanied by song, popular in both England and on the Continent. In the later Middle Ages the word "carol" denoted a song in a particular form, consisting of metrically similar stanzas, sung to the same melody, and a chorus or burden sung at the beginning and repeated after every stanza. This form, she said, required the vocal accompaniment of the medieval carole, in which the leader of the dance sang the stanza as a solo while the ring of participants marked time, and then the ring circled about the leader while all sang the burden together.

In one of the carols, participants in Denver formed three concentric circles in which three persons faced clockwise and three counter-clockwise, making sets of six people in spoke-like lines from the center of the concentric circles. These lines of three moved forward toward each other four steps, then back four steps, repeated, then joined hands in their own set of six people and moved eight steps left, then eight steps right, bringing them back to place; then they passed through, passing right shoulders with the person opposite, moving each group of three on to a new set of partners.

The four carols choreographed by Mrs. Walker were also presented on a local TV program by members of the youth choir of Montview Blvd. Presbyterian Church, Denver.

CONNECTICUT -

The Sacred Dance Group of Center Congregational Church, Manchester, hosted a very warm and moving WORKSHOP experience in October, reports Suzanne Valade. Participants in "A Sharing Workshop" were asked to bring their

problems, experiences and enthusiasm for creative dance to the morning workshop. Dancers from six area congregations contributed their ideas, techniques and suggestions to the benefit of the others in the informal workshop atmosphere. The response by the participants was enthusiastic and a similar workshop is planned for February.

*

Anyone out there interested in Shaker dance? An idea is brewing: a learning and sharing WORKSHOP, probably in June, 1978, at the Shaker Community at Sabbathday Lake, Maine. I visited the community during the Fall and found the sisters eager to share what they remember of their dances of worship. Though most of them have not seen the dance used as part of their worship for many years, they still sing the hymns with great gusto. The idea I have would be to have interested sacred dance members learn and experiment with the music, with the help of the sisters and brothers at the community. Then we could present a service, open to the public, in the Meeting House. This idea is just beginning to develop. We need feedback! Is anyone interested in learning and sharing what they know about the Shakers--and in developing some dance for their worship service. If you are interested in any aspect of this idea, please write to: Shirley M. Stager, Camp Hidden Valley, Freedom, Me. 04941 (Member Sacred Dance Group, Center Cong. Church, Manchester, Ct.)

(Ed. Note: Your editor has directed Doris Humphrey's dance based on the Shaker ritual, called "Shakers" and choreographed in 1931, for many groups, and visited the Shaker community at Pleasant Hill, Kentucky this past summer. There is a wealth of material, both written and visual, for the SDG.)

FLORIDA -

From Virginia Shuker: The address that appeared in the Fall issue, 2101 N. W. 84 Terrace, Pembroke Pines, Fla, 33024, is my home address, which is where all correspondence, including newsletter, should go. The Church of St. Maurice is at 2851 Stirling Road, Ft. Lauderdale, Fla, 33312, and we would like any winter vacationers to share a liturgy with us should they be in the area.

Virginia Shuker, Church of St. Maurice, Ft. Lauderdale, Fla.: We have been building our group by working with physical and spiritual

exercises (some basic ballet technique and modern technique as well as movement prayers to various acclamations used in the liturgy). We completed a prayer to Margaret Fisk Taylor's antiphonal reading of The Our Father which is adapted to three to six dancers. Our Children's Liturgical Dance Group was begun in September by Kristine Smith; the fourteen children involved are divided into age groups of 7 to 10 and 11 to 14, and have danced for CHILDREN'S LITURGY and the entire community's THANKSGIVING VIGIL LITURGY. For Thanksgiving the adults did an adaptation of Carla de Sola's "All Good Gifts" from Godspell, processing down all five aisles, each with a parishioner on one arm and a basket of gifts (wheat, grapes, bread) on the other, while doing the tripudium step, the historical significance of which was explained before Mass by Fr. Mulcahy. The children danced "Thank You God" for the offertory, and the adults did "Praise God From Whome All Blessings Flow" for the final acclamation, then led the congregation outdoors onto the redwood deck where many participated in singing and dancing folk dances to "Simple Gifts," "The King of Glory," and "They'll Know We Are Christians."

We are currently at work on the seventh annual CHRISTMAS PAGEANT using the theme "Morning Glow" from Pippin to tie together historical and contemporary ideas of Christ as the light of the world. Adult dancers will interpret Genesis 1, "Ave Maria," "Jazz Gloria," and the "Entrance of the Three Kings" representing gold, frankincense, and myrrh, and children will dance "The Shepherd's Dance" from Amahl and the Night Visitors. Kathleen Barry, another member, is currently staging two numbers for The Second Presbyterian Church of Ft. Lauderdale's cantata, The Childhood of Christ.

ILLINOIS -

Carbondale, the Church of the Good Shepherd, THANKSGIVING: Last Sunday our congregation observed the beginning of THANKSGIVING week by celebrating our Indian heritage. Members brought

Indian artifacts for display in the narthex; Indian prayers and litanies were used throughout the service; and for the anthem, the choir and a group of musicians and dancers gave a moving presentation of the Dakota Indian hymn, "Many and Great."

We are grateful to Joyce Hesketh and the choir, Toni' Intravaia and the dancers...

During the sermon time, we turned our attention to the Trail of Tears--a 1000-mile road from Georgia to Oklahoma, cutting across southern Illinois through Golconda, Anna, and Jonesboro, over which 14,000 Cherokees (and several missionaries of our church) trekked in November, 1838--with 4000 losing their lives along the way.

And in the sharing of concerns, we took time to write letters of gratitude to friends and loved ones. Stationery and stamps were included in the bulletins; and the letters collected and dedicated with the offering, and mailed during the afternoon.

*

November 5, Giant City Park Lodge, Carbondale, Toni' Intravaia's use of words and dance was the WORSHIP INSPIRATION for a Presbyterian Women's Retreat. The book used for discussion, meditation and worship during the weekend was Henri J.M. Nouwen's "Reaching Out."

MAINE -

Mrs. Dorothy Henderson of Camden has a very active group. On Dec. 2 they danced in Ellsworth to "Mustard Seed" by Pachebel, "Day by Day" from "Godspell" and "My Heart Ever Faithful", Bach. Ralph Robinson assists the group with choreography.

MASSACHUSETTS -

Joan Sparrow, Institute Registrar, sends apologies to Kathleen Barry for mistyping her address on the list of registrants. Her correct address is: 3608 SW 21 Court, Fort Lauderdale, Florida 33312.

*

On June 12 Joan Sparrow presented a MORNING WORSHIP service at The First Parish in Billerica, Massachusetts. Joan shared five

dances: Psalms 8 and 146, The Declaration of Independence, "The Masquerader" by Carl Kelly, and "Space" by Anne Morrow Lindbergh. Patricia LaBlanc was the reader for the dances.

Readings during the service given by Richard G. Kimball, minister of that church, were from "Peoplemaking" by Virginia Satir. The service was followed by a mini-motion workshop for the congregation which included material from "Peoplemaking".

NEW HAMPSHIRE -

A festival of SACRED MUSIC AND DANCE was presented Oct. 30 at the Wesley United Methodist Church in Concord and it was a tremendously moving one. The minister used apt quotations from poems and scripture which added much to the service as did the singing choirs and soloists. Some recordings were used also. Included in the service were: "O For a Thousand Tongues to Sing", "Welcome In" (Wise), "Praise" (Rowley), "God of Great and God of Small" (Sleeth), "Jesus, Joy of Man's Desiring" (Bach), "Fairest Lord Jesus", "Lord, Above All Other Treasures" (Bach), "The Lord's Prayer" (Malotte), "When I Survey the Wondrous Cross" (Martin), "God is My Shepherd" (Dvorak). Groups participating and their directors included The Greater Concord Sacred Dance Choir, Bow Mills United Methodist Contoocook Childres Dance Choir, Mrs. Elsie Keeffe; Littleton Methodist Choir, Mrs. Marilyn Ives; Pembroke United Church of Christ Choir, Mrs. Joanne Drouin; St. Andrews Hopkinton Dance Choir, Mrs. Patricia Walker; St. John the Evangelist Choir, Mrs. Emily Demers; Wesley Dancers, Mrs. Laurie Biron. Mrs. Evelyn Broadbent danced a solo.

On Oct. 29 all the groups, leaders and people from various parts of the state participated in a day long WORKSHOP at the Wesley Church. Mrs. Elsie Keeffe was chairperson for the workshop and Sunday service. Other leaders included Mrs. Evelyn Broadbent, Rochester, N.Y. (former publicity director for N.H., Me., and Vt.);

Mrs. Joanne Drouin, Pembroke (our present recording sec.) and Mrs. Patricia Walker, Contoocook. The leaders covered a variety of movement and the event was very well attended. Several were unable to attend as enrollment could not exceed 75.

*

In Marlborough Priscilla Richardson's group danced "Thanksgiving" to "An Air For a G String" by Bach. Two girls carried fruits and vegetables on woven straw medallions, two held colored sprays of grains and one a spray of pine and flowers. All were tied with ribbons of gold, orange and green. During the processional all carried sprays of colored grain tied with the same colored ribbon and they wore dark green robes with long sashes of the same ribbon. At the celebration of the 50TH YEAR of federation of the Marlborough Church the group interpreted "A Mighty Fortress Is Our God". The newly formed Keen group, also directed by Mrs. Richardson, danced at the United Church of Christ to "All Things Bright and Beautiful" at a special THANKSGIVING service. For CHRISTMAS both groups will do a processional to "O Come All Ye Faithful", "What Child is This" and the Marlborough group will dance "Every Star Shall Sing a Carol".

NEW JERSEY/PENNSYLVANIA -

From Alice Rader: We as a REGION Are fortunate to have the leadership of Ruth Anne Rude as our acting regional coordinator, along with secretary Binnie Holum and treasurer Jackie Fix. We've had a good, supportive response from several individuals willing to actively support Sacred Dance in their area. ...Betsy Ball is instrumental in planning for our next regional workshop which will be led by Mary Jane Wolbers at St. Catherines in Allentown on February 25.

In the fall the Sacred Dance Group of St. Johns UCC in Kutztown were hostess for a WORKSHOP in which 100 people attended! Alice Rader led warm-ups; Dana Schlegel spoke on the history of dance in the church; and Sue Rogers spoke on the applying of elements of effort-shape to choreography. The sharing portion at the end of the day included several groups: "The Moving Spirit" and "Worship in Motion" from Lancaster; "St. John's Symbolic Movement Choir and Sister Katie's Liturgical Dance" from Kutztown State College; and a final

interpretation of "Day by Day". Bill Kelly danced a solo version of "Day by Day". Betsy Ball led the group in congregational movements of "Day by Day". During the lunch hour regional development was discussed, led by Ruth Anne Rude. The Day was full!

*

On November 4 and 5 at Franklin and Marshall College Carla DeSola and company were guests through the cooperative efforts of United Campus Ministries of F & M, (Center for Parish Development, and active individuals of the Sacred Dance Guild. The Planning committee included Rev. Hubert Kealy, Berenice Fickes, Alice Rader, Kay Troxell, Susanne Wood, Mary Alice Butkofsky and Rev. Glenn Rader. The program began on Friday evening with "The Omega Liturgical Dance Company" at Hensel Hall. This event was a part of the F&M artists in concert series. After the concert there was a reception for the dance company with members of the SDG invited. The dance group spent the night as guests of a nearby convent.

*

SATURDAY'S WORKSHOP. "The Spirit Moves", a workshop in dance and prayer was attended by over sixty individuals. The morning session included dance prayers, and dance exercises. In the afternoon we prepared for sharing at the afternoon Mass at Nevin Chapel at F & M. At this service, directed by Rev. Kealy, there was a procession in which all the dancers participated; Carla DeSola danced a solo; everyone interpreted The Lord's Prayer. Those in the workshop did an interpretation of scripture. There was a moving passing of the peace as well as a rather spontaneous recessional. Songs were accompanied by guitar and the words to these songs were projected on the wall. The chapel was overflowing with people! We were fortunate to have been able to share directly with others as to the role of dance in worship. The group was both many in ages and many in denominations.

Alice Rader: As publicity director for this region, I am sometimes overwhelmed as I attempt to write our activities adequately. I realize that so much is happening in Sacred Dance and so many of our lives are enriched by our caring and sharing!! We are rich in new beginnings. I am appreciative that we have a newsletter in which to reflect and digest our endeavors and experiences.

*

In December Alice Rader addressed forty ministers' wives on SACRED DANCE at a luncheon. A "spritely" minister's wife came to me and introduced herself as Mrs. Lesure who had danced in Ohio with Margaret Taylor Chaney a few years ago. She was delighted that Sacred Dance was the theme of the day's luncheon.

Alice had been asked to dance for Presbyterian Women's service of INSTALLATION the following week and was in the process of looking for individuals to play the Magnificat as written in Carla DeSola's workbook. Mrs. Lesure graciously agreed to dance Elizabeth. Alice danced the part of Mary. Her daughter Libby and two young men from the St. James UCC Church danced the Hora portion. Also in the Hora were Rev. Dana Schlegel, assistant pastor at UCC Church in East Greenville; Jennifer Moser and Ann Rosenberger from Emmanuel UCC and Alice's husband, Mark. The organist, Gloria Snyder, and soloists came from the Presbyterian Church. Before the Presbyterian women entered the sanctuary Alice talked on Sacred Dance, explaining the Magnificat as well as leading everyone in an interpretation of the Lord's Prayer. This informal introduction was an important orientation to the congregation, since Sacred Dance was a New experience for many of them. The response was moving; the scripture came alive. Elizabeth danced by an older woman in contrast to the younger Mary brought to light the kind of contrast needed to enliven the scripture. One mother was visibly moved when her son in a wheel chair participated--with much effort--to the group interpretation of the Lord's Prayer.

*

Binnie Ritchie Holum: In January 1977 a group of people began meeting at the Lutheran seminary in Mt. Airy, Philadelphia, Pennsylvania to EXPERIENCE and EXPERIMENT with movement

for worship. We have been meeting and moving ever since. After exercises, we continue with group movement based on a particular theme. The afternoon ends with a liturgical dance we all know or one that we are in the process of choreographing. We have danced anthems, hymns, psalms and prayers to music, the spoken word and silence. The possibilities are vast and exciting. It is important however, to provide enough structure at the regular weekly session in order to be open to new people coming for the first time to find out what liturgical dance is all about. When we have an opportunity to dance at a worship service all people who are interested get involved with the choreography and we often meet more frequently during the week.

Briefly let me share with you some of the worship SERVICES we have been a part of. Psalms 30 and 46 were danced at seminary chapel services and we are presently working on a Sermon Dance (Luke 1:5-25) for the seminary. This is an especially interesting dance as we start with a Yeminite dance Oneg Shabfat which some of us learned from M'oshika at Beverly, Mass..The dance continues with a dramatic movement to the scripture and concludes with a joyous dance, Mayim, Mayim which we invite the congregation to celebrate with us.

The dance choir has had opportunities to dance outside the seminary community. Asaph's Episcopal Church was moved by a dance of grief and death from despair to hope presented by 3 of our members last February. In March we went out to Glen Ford where we danced barefoot in the rain with folks attending a meeting of the Management Committee, division of Parish services (Lutheran Church of America). This year's Southeastern Penna. Synod convention (held in the Poconos last May) invited us to create a whole worship SERVICE which we danced from Invocation to Benediction. The theme for the service was Death and Resurrection and we all felt this.

half hour of liturgical dance was rich with variety and message. It was thrilling to see 500 people moving with us to the Lord's Prayer. And finally in September we gave a Liturgical Dance Presentation to the Sunday school teachers at Keller's Church Lutheran in Ottsville, Pa. We are looking forward to dancing at the Installation Service for Robert Holum at Grace Lutheran Church (W. Phila.) this January.

We are an assorted lot of people. Some of us have danced before, some are starting now, some are seminarians, some musicians, some custodians, some craftspeople, some parents. We all gather together to experience a special kind of worship and we are delighted when asked to share this with people who have never considered dance as worship in Church.

*

From Ruth Anne Rude: Zion Lutheran Interpretive Choirs will perform at St. Thomas' Episcopal Church, Whitemarsh with a Catholic speaker who is a Pamapo State College, New Jersey professor. Dr. Anthony Patavano will speak on "God's People in Fidelity" which is the title of his new book. The occasion will be a parish supper on Sunday, January 22, 1978. To carry out the theme of FIDELITY, making commitments and being faithful, the choirs will dance the Magnificat, Psalm 107 and Psalm 46. The first will be accompanied by a soprano voice and the Psalms will be read with an instrumental background.

On Saturday, February 11, 1978, Zion Interpretive Choir will present the Sacred Dance section of an American Guild of Organists WORKSHOP at St. Peter's Episcopal Church in Glenside. The handbells and dance groups will combine to work on a part of the closing worship service.

*

From Lucille Eggers: I certainly have enjoyed my years with our interpretive dance choirs. The girls have been most enthusiastic, and we share our ideas, thoughts and come up with some really fine personal, spiritual interpretations. We may not have all the know-how and technique or precision of skilled dancers, but we dance not for show, but for the glory of God, and in praise of His love.

Interpretive Dance is a vital part of the music program of our church. At our ADVENT Choir service they interpreted as a processional "Three Kings of the Orient" accompanied by combined choirs (traditional carol). During LENT, Maudi Service, entered with the elements in a most moving presentation of "We Sat Down Together at Table" using a guitar and male singer for accompaniment. Mothers Day the girls presented a simply beautiful interpretation of "Sunshine on my Shoulders", John Denver recording, using large hoops (orange leotards, calf length panel skirts of yellow, orange, white, white flowers in hair); they have also interpreted the Lord's Prayer (Sister recording) for the Learning Center of Church. This is our sixth year.

*

Sister Katie, Kutztown State College, Kutztown, Pa.: Sister Katie visited a SHAKER village this summer and shared the experience through a lecture-demonstration at the Christopher house in Kutztown. Sister Katie directed 15 students in an OFFERTORY at the KSC Christmas Mass, "Born to Be Humbled", on Saturday, December 17, 1977. The students moved down three aisles in the shape of a cross to "The Little Drummer Boy". They carried with them the offering, bread and wine. Everyone accompanied with song.

*

Mary Jane Wolbers presented an INTRODUCTION to Sacred Dance for the Dance Forum of the Lehigh Valley Center for the Performing Arts on December 15, 1977

*

Hal Taussig has received a grant for dance in worship and the black experience. Sylvia Bryant from Tennessee will be working in West Philadelphia. Some exciting community, church events are happening at Calvary Methodist Church!!

NEW YORK -

Joan Huff, Oswego: I did do four of Moshiko Halevey's Yemenite dances in my college dance club program December 5 and 6. We did Oy Yossel Yossel and Se Yona which I learned at the June Institute, plus 2 others I learned from the booklet accompanying his record.

*

Vira Klawe, Huntington (Long Island, NY) Dancers of Faith: Had three fall performances two of which were for SENIOR CITIZENS within churches, involving them at the end with a Doxology and a Call to Prayer. Very attentive, none had seen sacred dance previously. Used a processional down central aisle of a Lutheran Church, with members then crossing and taking positions in front of chancel rail for our "Standard Tape" of Psalms. Included is Psalm 150, interpreted literally with tambourines and cymbals, lots of noise. We are preparing our second ROCK-GOSPEL for spring. It is "Wade in the Water" about the story of Lazarus and we are having a ball rehearsing it. One finds that a rock beat makes interesting changes in customary movements. Churches can't afford fees right now, so we need a lot of dedication to this. We are not using our long hooded robes much, but individual bright colors in leotard and tights covered with black circular knee-length skirts. Having difficulty getting the Sufi Meditation and Dance Record I heard about at recent workshop at Methodist Church in Rockville Center, led so ably by Susan Gunn and with delightful Yoga section by Anne Rechter. That group shared ideas so beautifully and were most gracious hostesses. There's nothing like a WORKSHOP to cement together this whole religious dance effort!

*

Evelyn H. Broadbent, Rochester, N.Y.: I want to share two interesting experiences I had this fall. In September I choreographed a selection for my son's ordination at the Shepherd of the Hills United Church of Christ in Phoenix, Arizona. Norman had asked me to interpret the meaning of the stole. I used the Biblical references of the Israelites enslaved in Egypt and Jeremiah's reference to the yoke of sin and affliction, which was finally transformed by Christ to a

freedom and joy of service and dedication. The dancers were bonded together by ropes and it was only as they recognized each other were they able to walk together and the ropes fell from their necks. They then accepted from each other the yoke of Christ (white stoles taken from the altar). Using a long white cloth they presented it as a stole to the congregation, symbolic of the church accepting the yoke of Christ. The music used was the portion of "Jane Seymour" from Rick Wakeman's "Six Wives of Henry VII".

In October I was asked to be one of three leaders in a Sacred DANCE WORKSHOP in N.H. I had a reunion with a group I was instrumental in starting, and discovered that in the six years of my absence they had grown and developed immensely. I personally want to express my admiration to Elsie Keefe who set up the workshop and has done so much to spread the use of Sacred Dance in N.H.; also to Pat Walker, with whom I had the joy of dancing again; and to Joanne Drouin and her group in Pemboke who have moved out boldly in a fresh and dramatic way to express a deep and vital Christian faith.

OREGON/SOUTHWEST WASHINGTON -

Being a relatively new region, we would like to share some of the excitement we have discovered in finding a group of supportive people here in our area, who are interested in all phases of sacred dance. We have had potlucks and sharing sessions as a way of getting acquainted with each other and of sharing our ideas and the regional representative has begun to serve as a real resource person, in directing members and non-members as well to people who might be of assistance for music ideas, costuming, help with working out presentations. We would like to think of ourselves as a guild, in the sense of being an organization for a common purpose, that seeks to uphold high standards of our "craft!"

In keeping with the goal of the high standards and support of one another, we held a WORKSHOP in September featur-

ing Doug Adams. Doug provided the material to help us keep theologically responsible in our efforts as well as demonstrating how art works can inform the choreographer of sacred dance. The workshop was held at First Christian Church in Vancouver and was attended by ninety enthusiastic people. During a sharing of "dances" we were able to experience the diversity of sacred dance, and hopefully to understand that where a simple presentation may be most acceptable at the beginning, that more involved movement statements are also possible.

*

Parkrose Dance Choir under the leadership of Betty Bateman has had an active fall. This group has active male as well as female members. Betty comments that if you want to have men in your group you need to incorporate them from the beginning. She relies on young men with athletic skills such as judo, which is really a dance form too! In October the dance choir participated in their own SERVICE with "Meet Me Here" from the Gentle Moments album by Evie. A dance was performed in which they first defined their own space as a mime might define a box or cage and eventually discovered one another, joining movements and exciting hand in hand.. finding Christ in one another. The next week they danced this piece at the Oak Grove Methodist Church for two services and also danced to the Nicene Creed from the Rejoice album. In November they danced "And the Glory of the Lord" from the Messiah at the Parkrose Methodist Church. This was done as an introit in which they danced in carrying various fruits and begetables which were placed on the altar. Also during that service some dancers used harvest colored scarves in various movements while other dancers led members of the congregation to the front of the sanctuary to deposit proceeds from a money making project. The music was "All Good Gifts" from Godspell. In December, Betty Bateman opened the church evening Carol Sing with a music box angel interpretation of Joan Baez's "Away in a Manger" in which three pre-schoolers participated by bringing their toys to the manger. The next week they did an interpretation of the Annunciation to an old 15th century carol called Nova Nova which was sung as a solo and accompanied with a drum. On CHRISTMAS EVE "Lo How a Rose" was interpreted while the choir sang.

*

Jane Rickenbaugh and her dance group performed a humanistic piece "Our Human Bond", done to a reading by Kenneth L. Patton (choreographed by Jane Rickenbaugh) and an accompanying piece "Emerging" danced and choreographed by the poetess, Lea Lee at West Hills Unitarian Fellowship and at Atkinson Memorial Church in Oregon City. Jane and a group of eight dancers presented "Hosanna" done with drum and flags at Parkrose Methodist Church and at St. Francis of Assissi Catholic Church. They also performed "Human Bonds" and "We Three Kings" (five dancers) at the Clackamas Community College Fall Concert. It is exciting to see SDG members inviting each other to share at their own services.

*

Ann Schneider and Nita Carons of the St. Andrews Catholic Church Dance Group have been working on involving the WHOLE CONGREGATION in the dance process. They have been working on processional and recessional involving both dancers and congregation. The dancers are the ones in the purple and pink leotards and panels! Each Sunday a different family from the congregation has participated in the lighting of the advent wreath and a twelve year old boy from the congregation was encouraged to choreograph something for a children's mass, something that would capture the spirit of worship. On the third Sunday of ADVENT the processional was done with ribbons and fabric in the colors of advent connected to a wooden rod and incorporated leaps for joy. The music was "Prepare Ye the Way" (Ann would be interested in sharing ideas with someone on how to really work with families in making dances.) At a Family Advent Workshop where wreaths and breads were made, spontaneous dancing was done to the carols. These dances took the form of circle dances. On CHRISTMAS EVE 50-60 people participated in a serpentine processional to "Oh Come All Ye Faithful" and the St. Andrews Dance Group danced a meditation to Greensleeves, choreographed by Nita Carons.

In October the lectionary suggested three familiar parables so Susan Cole, Cheryl Pfaff, and Karen Gallagher helped the congregation at First Christian Church in Vancouver, find a new way of looking at these passages through dance. Working with the minister, a discussion and demonstration of movement took the place of the sermon. The three dancers and minister sat on stools before the congregation, who was seated in a circular formation allowing a theater in the round effect. Three themes identified in the parables (the lost sheep, the lost drachma, the prodigal son) were searching, anger, and forgiveness. After each theme was explored verbally and through movement, the three passages were read as a unit and the choreography that had been developed was presented. This was presented at two Sunday morning WORSHIP services. For advent the theme was a "peaceful, tensionless season of love." The ADVENT wreath was presented as a congregational participation event, although it was actually choreographed and "staged". As a soloist, the choir, and finally the congregation joined in singing "O Come All Ye Faithful", the sense of "coming" was portrayed by first a dancer lighting a candle and then people coming up from the congregation to join in a simple circle dance. Each Sunday more people were added and the group ranged from a five year old to a retired gentleman, thus being both multigenerational as well as including both sexes. Cheryl Pfaff and Karen Gallaher were two of the dancers with candles. The feeling of community was strong because the group of dancers were "just people." The most exciting event of the year was a "service of moving carols." The congregation gathered on a Sunday afternoon to sing together around the piano (with flutes and trumpet too!) all their Christmas favorites. The CHRISTMAS story was done simply by the children and then the "moving" was introduced. The tripod step was taught to young and old alike and then in groups of threes we set out to dance and process this step to Joy to the World. We Three Kings was done next with three dancers doing solos on the verses and the congregation moving on the chorus. They really could capture the two different moods. Then they learned Angels We Have Heard on High which was choreographed in double lines, Shaker style, and moved into a promenade down the center of the lines, folk dance style. The

enthusiasm was contagious and the exciting part was to hear people say..."I never thought I would do anything like this!!" After the "formal" part, folks just gathered around and did spontaneous circle dances and shared wassail, etc.

For CHRISTMAS EVE a more formal dance presentation was done. Susan Cole danced a ballet to music composed and performed by members of the congregation. The theme for this was the feelings of Mary during the experience of the birth and events that followed. Also, during Advent, the congregation as a whole has participated in movement by bringing forward their offering and commitment cards one Sunday and strips of paper on which were written their hopes and fears to be made into a chain that decorated the Christmas Tree on another Sunday. The latter was to symbolize the strength of facing these hopes and fears together.

*

The New Life Dancers (Barbara Howard) of the First United Methodist Church in Kennewick danced the call to worship on the first Sun. in ADVENT. They did "Something Beautiful" by David. On December 18th they processed to "O Come, O Come Emmanuel" using simple turns with arms raised and also danced to the Coventry Carol as the choir sang.

*

The East Vancouver United Methodist Dance Group led by Connie McCutcheon opened ADVENT with candles and O Come Emmanuel. During Advent they also danced to "Mary Had a Baby", "What Child is This?", "O Holy Night" and "Sing to the Lord a Joyful Song".

*

Englewood Christian Church in Yakima did a circle dance to the tune of "Let Us Break Bread Together" during communion on THANKSGIVING. Six Jr. and Sr. High Girls were the dancers, led by Joyce Cowin. For CHRISTMAS they did movement to the accompani-

ment of the bell choir. The music was "Let All Mortal Flesh Keep".

*

THANKSGIVING at First Methodist Church in Vancouver was celebrated with six girls doing two creative dances. These were led by Jean Marie Wood. The congregation sang "Come Ye Thankful" for the first dance and a soloist and small band did "All Good Gifts" for the second dance.

*

Mellicent Whinston at 1st Unitarian in Portland reports a set back. In response to a questionnaire, 65% of the congregation indicated they did not want dance but Mellicent adds, "but we sure need it". Sounds like some healing work needs to be done-- I don't think she'll give up!!

PENNSYLVANIA (see also New Jersey/Pennsylvania)

Kay Toxell, Lancaster: "The Moving Spirit" (Bryer Helmer, Marian Roy and myself) has had increasing opportunities in our area to share in dance with congregations. We participated in March and September in Pa. -N.J. Regional SDG SHARING WORKSHOPS. An evening LENTEN service at Grace United Church of Christ, Lebanon, Pa., was centered on Worship in Dance, and we offered "All Hail the Power of Jesus Name," "What Wondrous Love is This," "Lamb of God," "Mary, Mary, What'cha Gonna Name That Baby?" and danced and taught the Doxology to the congregation. May 15th we danced "Joyful, Joyful, We Adore Thee" in celebration at Zion Evangelical Lutheran Church, Manheim, Pa.

It was our special joy to be a part of the ORDINATION SERVICE of Mary Alice Butkofsky in May (Old Salem United Church of Christ, Harrisburg, Pa.) where we danced "Lamb of God" and "Joyful, Joyful;" and in October to celebrate the Ordination of Dana Schlegel in St. Paul's United Church of Christ, Fleetwood, Pa. As we danced and shared "Joyful, Joyful" in that sanctuary, the late afternoon sun filtered through the stained glass windows and filled the chancel with a glorious light that seemed beyond any mortal illumination. We were very moved. Another joy was meeting Bob Yohn and his partner, praying with them, and seeing them dance "The Man They Say."

As part of the publicity preparing for Carla De Sola's excellent WORKSHOP in November, Berenice Fickes and I were interviewed about sacred dance by the Lancaster Sunday News and an excellent article with pictures of the Church of the Apostles UCC dance choir and the ecumenical "Moving Spirit" filled the front page of the Oct. 16 Women's Section. It has proved an excellent way to reach and educate people about sacred dance. The newspaper was most interested in doing this type of feature story because it was "different" and offered very striking pictures. The key, though, was finding an intelligent and sensitive reporter to write the story. We were really blessed, and I think more congregations will be open to sacred dance in this area as a result.

I would like to recommend to other dance groups the John Ness Beck setting of "Amazing Grace" (BP 1004, Beckenhorst Press, Columbus, O.) We were asked to dance this as a part of a MUSICAL PROGRAM of Mr. Beck's works. It involves three verses of the hymn with unison singing of women's voices, men's voices, and both together. We found the arrangement ideal for us. When we danced it in October in my Methodist church, Mr. Beck was present. It was the first time he had seen his arrangement danced, and he was most complimentary. "The Moving Spirit" had never danced in my church before, and we have now been invited to return and participate in a Sunday morning service, so I am praising God for a wonderful breakthrough.

For two CHRISTMAS seasons, "The Moving Spirit" has loved to dance and share Richard Avery and Donald Marsh's "Mary Mary, Whatcha Gonna Name That Baby?" Bryer felt led to write them a note in Port Jervis, N.Y. telling them this. To our surprise and joy, they responded by inviting us to come to their Presbyterian Church, Dec. 4, and worship in dance with their congregation. Such creative and warm people they are! We not only danced "Mary Mary," but their "Hey, Hey, Anybody Listening," "Doxology" (with hoops and ribbons flying), and Beck's "Amazing Grace." If Avery and Marsh are

ever conducting workshops in your area, don't miss these very special men!

"The Moving Spirit" danced "Mary, Mary" and "O Come, O Come Emmanuel" (with choreography inspired by Margaret Chaney) at the Millersville, Pa., First United Methodist Church, and the Dec. 14 Chapel service, Lancaster Theological Seminary. Incidentally, the verses of "Mary, Mary" have served on three occasions as the theme of the minister's sermon. It has been preceded by the dance and then followed by the chorus or final verse and chorus.

In October I taught a FOUR-WEEK CLASS at Highland Presbyterian Church (Lancaster) on "Praising God in Dance." It was open to the public and participants ranged from the 20's to the 50's, from no experience to years of ballet. The emphasis was on "discovering by doing" and the first two classes covered the history of sacred dance drawing heavily on Doug Adams "Involving the people in Dance-Worship." I have found some marvelous records that enabled us to really experience varieties of worship including a Mass in the Aramaic language (Folkways records #8951). In our final class each member brought several lines of scripture or a hymn that was personally meaningful. She (or he) shared her own movement ideas, and the group offered ideas too. In the end each person had her own brief dance plus those she liked of the others to take away for a personal expression of worship in dance at home. It was a loving and growing experience for all of us. (If any of you find yourselves preparing to teach a class of this type, I would be glad to share my sources, references and recommendations.

*

From Dana R. Schlegel: On Oct. 9 I danced the Old Testament Lesson during the INSTALLATION SERVICE for the new pastor of St. Paul's U.C.C. Fleetwood, Pa. This special afternoon service provided an ideal opportunity for me to introduce dance to a congregation (my home church!) that had never experienced movement as part of a worship service. I selected Isaiah 61:1-3, 10 & 11 to be read by one of the guest clergymen while the organist played the traditional Hebrew Melody "Eili, Eili." The spoken scripture, live organ music, and my solo dance - together created a very meaningful contribution for this service of special significance in the life of the congregation and

pastor.

I was ordained into the Christian Ministry on Reformation Sunday, Oct. 30, in St. Paul's U.C.C. Fleetwood. Movement was very much a part of the afternoon service as I made use of a formal processional and recessional of the choir, clergy, and participants, including a crucifer!, and with organ and trumpet music. The service was crowned by two dance offerings. (See Kay Troxell's report under Pa.) The dances truly helped make my ORDINATION SERVICE a beautiful, festive celebration, and as a result of that service, the congregation I am now serving (New Goshenhoppen, U.C.C. East Greenville, Pa.) is eager to "see more!"

My INSTALLATION SERVICE at New Goshenhoppen Church is scheduled for Dec. 11, and while at the time of this writing the details are not complete, I am pleased to report that I will be honored once more by the presence of Bob Yohn as he participates through dance in another of my special services.

I enjoyed serving as one of the leaders at the WORKSHOP held in Kutztown, Pa. on Sept. 24, as sponsored by the dancers of St. John's U.C.C. And on Nov. 6, I led a session on "The Church's Use of Creative Movement" in Boyertown, Pa. The occasion was the semi-annual Christian Education and Church Leaders Workshop, held by the Pa. Southeast Conference of the U.C.C. I am presently choreographing Avery and Marsh's "Mary, Mary" for a few 8 year-old girls in a nearby Lutheran Church. This will be part of their annual Church School CHRISTMAS program, and the music will be sung by the other children of the girls' class. Also, upon request, In Jan. I will be introducing Sacred Dance to the SENIOR CITIZEN'S group in my area.

I rejoice that, in spite of my hectic church schedule, sacred dance has been and continues to be a very important, meaningful part of my total ministry in the Church.

TENNESSEE -

Resource Person - Sylvia Bryant, a creative resource in the community, Ready for: Sacred Dance Workshops, Creative Movement for Children, Special Worship Services, Youth Retreats, Training for Church School Teachers/Leaders, Modern Dance Technique.

Training: Tuskegee Institute, Connecticut College School of Dance, Alvin Ailey American Dance Center (Studied with Alvin Ailey, Merce Cunningham, Pauline Koner, George Faison, Jose Limon, Martha Graham, Rod Rogers, Charles Weidman, Nat Horne, Margaret Fisk Taylor Chaney)

Experiences: Director, Creative Arts Camp for Inner-City Children, Buffalo, N.Y.; Director, Swarthmore College Black Dance Ensemble; Director, Sacred Dance Choirs; Director, Artistic Performance, Special Choreographer Fisk University; Director of Majorettes, Tennessee State University.

Contact: Sylvia B. Bryant, 5173 Whitaker Drive, Nashville, TN, 37211.

WASHINGTON -

(See also Oregon/Southwest Washington)

From Norma Jean Rader: ADVENT WORSHIP WITH DANCE, a celebration concert featuring representatives from church dance groups in the Seattle-Tacoma area, was presented on Sunday, December 4, at Mercer Island United Church of Christ under the sponsorship of the Washington State Chapter of the Sacred Dance Guild.

The 1½ hour program featured opening and closing processions with all participants and the following numbers: "The Annunciation" (from Fred Waring's "Song of CHRISTMAS") Sacred Dance Choir of Tacoma; "See the Radiant Sky Above", Joyce & Deborah Chaplin; "Superstar", Movement for Christ, Bellevue First United Methodist; "Mary & Joseph" from "Naphthalie", Sandpoint United Methodist Interpretive Dancers; "Carousel", a poem written and interpreted by Nixson Handy; "Promise of Living", Lake Burien Presbyterian; "Selection of Gold, Incense and Myrrh", Nancy Cohen; "Come Lord Jesus", Dominican Sisters; "Good Christian Men Rejoice", Sacred Dance Choir of Tacoma; "Do You Hear What I Hear?", Pam Scott; "Bells" (from

Bernstein's Mass), Susan Wright; and "O Holy Night", Sacred Dance Choir of Tacoma. Berta Cohen and Nixeon Handy kept the program running and introduced the groups.

Norma Rader promoted the idea, Joyce Chaplin made it work (all that phoning!), Berta Cohen sent out publicity, Bob Haertig gave us a beautiful place to work in (his church) and Karol Osterhout handled the kitchen for the potluck dinner that helped us all survive the afternoon of rehearsals before the evening concert. Thank you everyone! It was fun and exciting to share in such an event.

(Ed. Note: The Program sheet had this note: "My soul magnifies the Lord
And my body leaps for joy!")

*

The Sacred Dance Choir of Tacoma made four appearances during December. They presented a full program at First Congregational Church for the Retired Teacher's CHRISTMAS Tea. They also participated in an ADVENT Dance Concert with other dance groups from the Seattle-Tacoma area at Mercer Island United Church of Christ. And on December 11th and 18th, took part in the MORNING WORSHIP services at Normandy Park United Church of Christ, and Sixth Ave. Baptist Church in Tacoma.

Among things presented were: The Annunciation Scene, from Fred Waring's Song of Christmas; Break Forth O Beautiful Heavenly Light; There is No Rose, from Benjamin Britten's Ceremony of Carols; I Wonder as I Wander; Good Christian Men Rejoice; O Holy Night. --Norma Jean Rader, Marjorie Stevenson, co-directors.

WISCONSIN -

Ruth Browne, Waukesha: EASTER dance: To choir playing and singing "Alleluia" and our minister reading traditional Easter morning scripture of the women approaching the tomb and being startled by the angel, 3 women in robes carrying urns moved down aisles from different directions - the angel danced, comforted the women, and then joined them in a

final alleluia dance. This was preceded by a quiet meditation; a huge paper sun rising on the stage curtain; and the Sunrise music of the "Grand Canyon Suite."

Poporri Sunday: Did a different than above alleluia dance with three women-inviting others to join afterwards (twelve did!)

THANKSGIVING: "All Good Gifts" (Godspell) Four dancers, each facing a section ended the chorus embracing a person and asking them to pass on the love -- then danced down the aisles with a nature's gift filling the Church with seeds of love and healing touches of spices and oils. Altar was filled with tantalizing colors and smells of fruit, spiced cider, leaves, etc.

Also did an African dance in the Methodist Church for Foreign Student Weekend with AFS students in the month of September. All other dances were done in my church, Community of Living Spirit. I am now doing four SUNDAYS OF ADVENT, Advent wreath Processional for the fifth year - our Tradition.

*

THE MARGARET TAYLOR ENDOWMENT FUND FOR
DANCE IN WORSHIP AND EDUCATION

In support of this Endowment Fund, I enclose \$ _____

NAME _____

ADDRESS _____

Please make checks payable to Pacific School of Religion and mail to PSR, 1798 Scenic Avenue, Berkeley, CA 94709. Telephone (415) 848-0528.

A knowledge of the proper function of dance in education and worship is thus a part of preparing clergy and lay persons who are called to lead services of worship—especially those worship services to include children. The Margaret Taylor Endowment Fund is a modest attempt to ensure that theological students shall have an opportunity to study and experience the role of dance during their years of training at PSR.

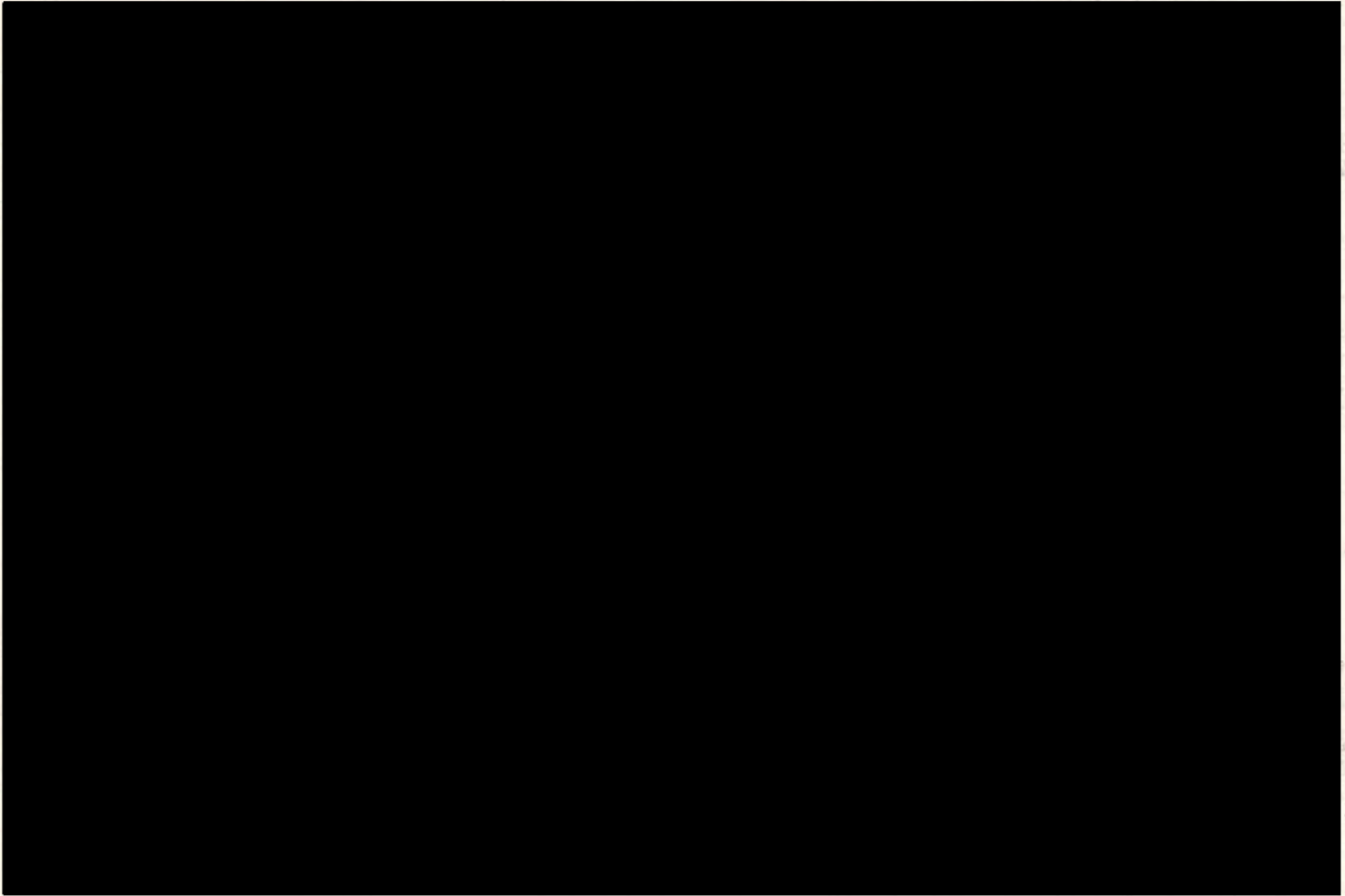
I invite you, along with groups and other church organizations of which you are a part, to contribute to this Fund so that PSR receives the full \$6,000 matching challenge grant. And I urge you to give as early as possible in order that a large part of the matching grant will come to PSR this year to begin generating income to enable courses and workshops on the use of dance in church life.

Sincerely

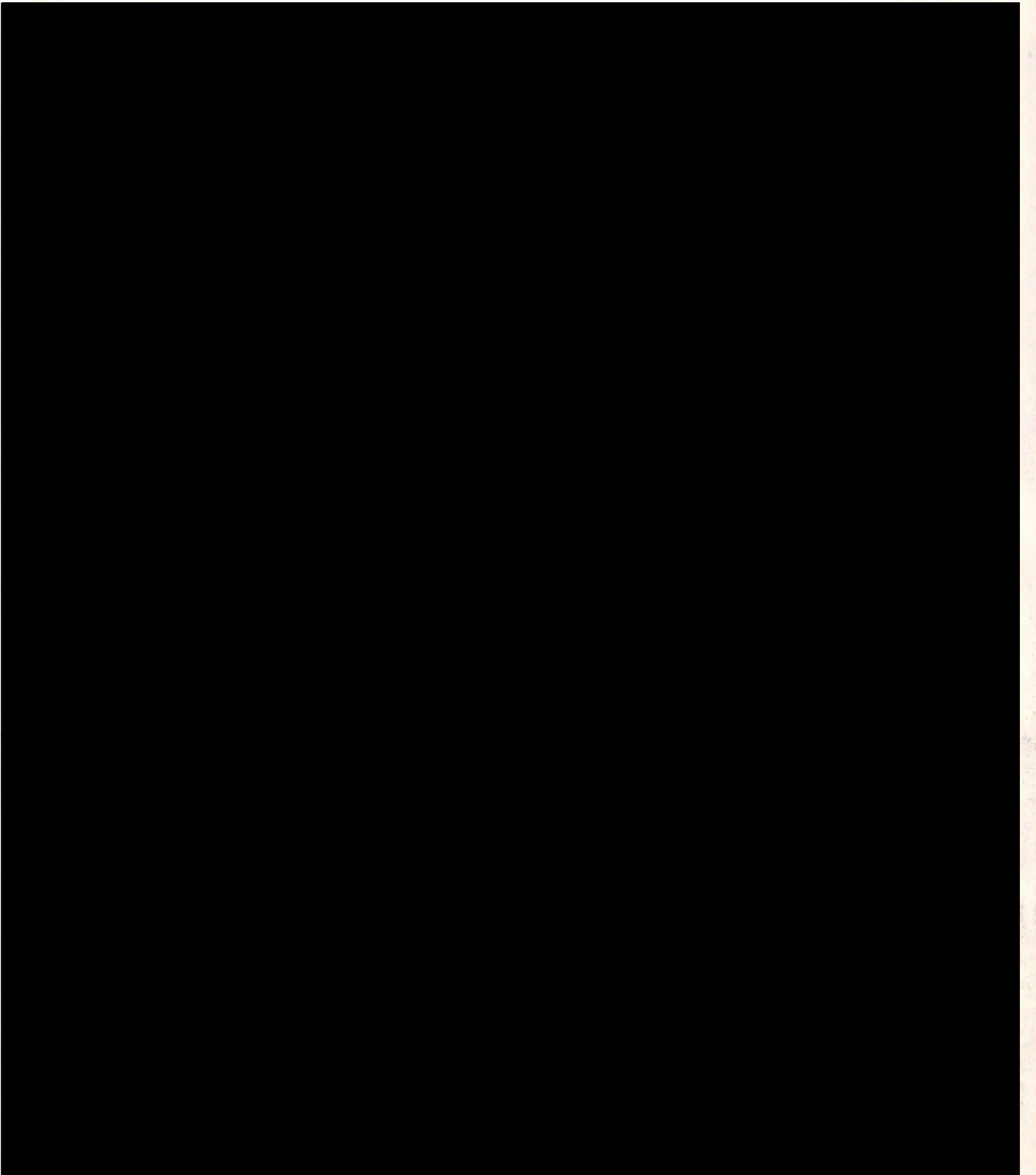
Doug Adams

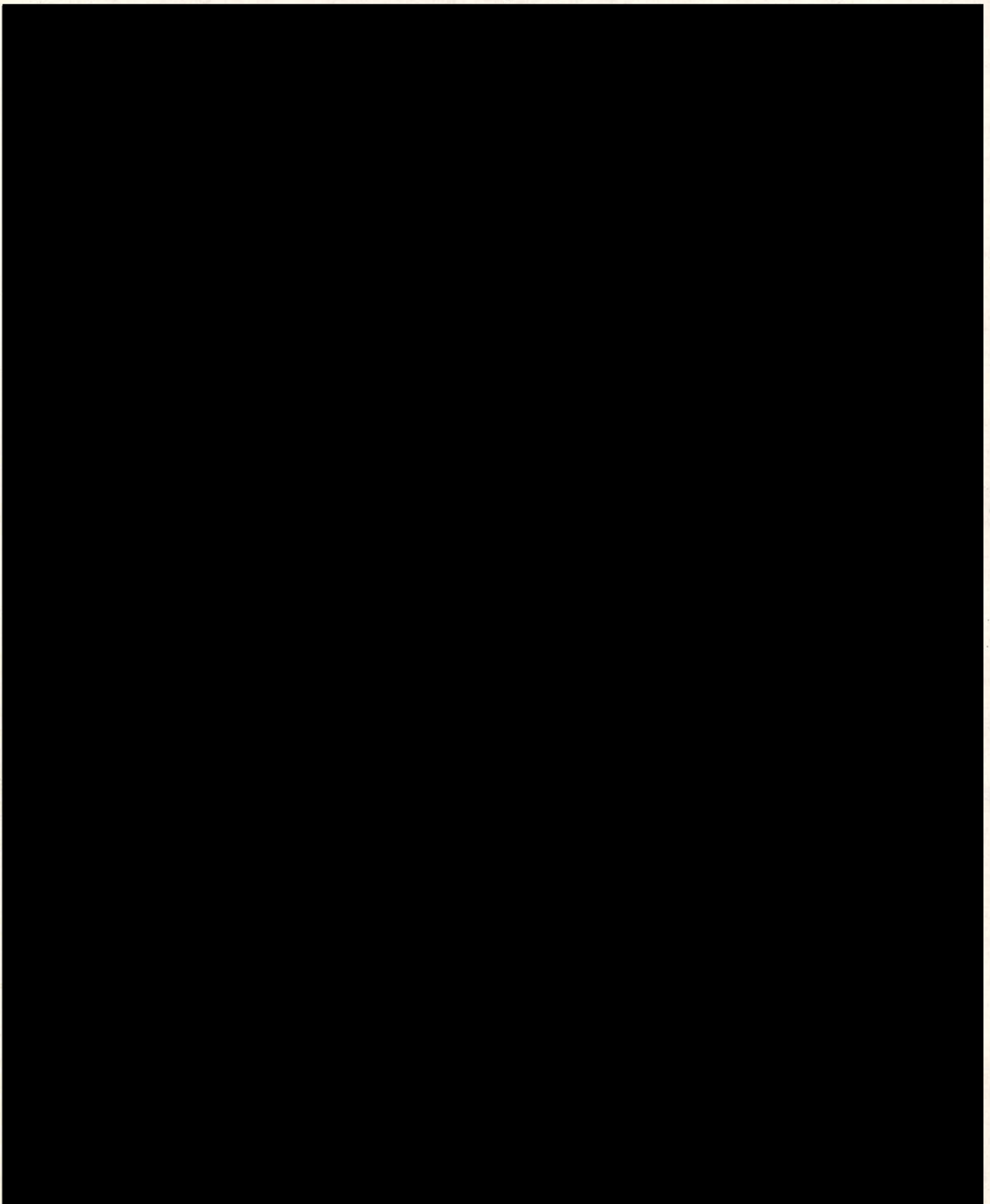
Doug Adams
Assistant Professor of Worship and Preaching
Chairperson, The Margaret Taylor Endowment

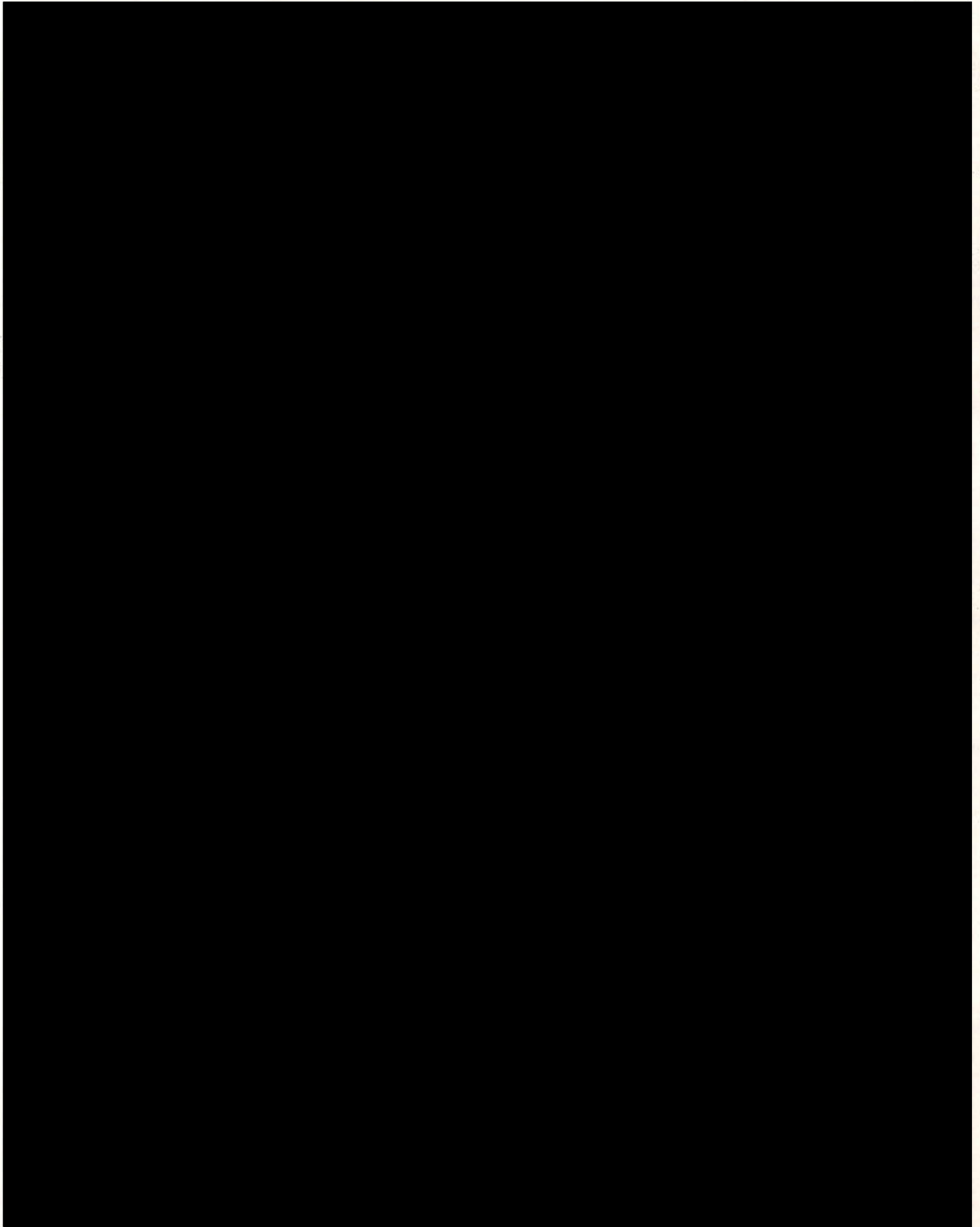
Membership List, January 1978 Addenda:

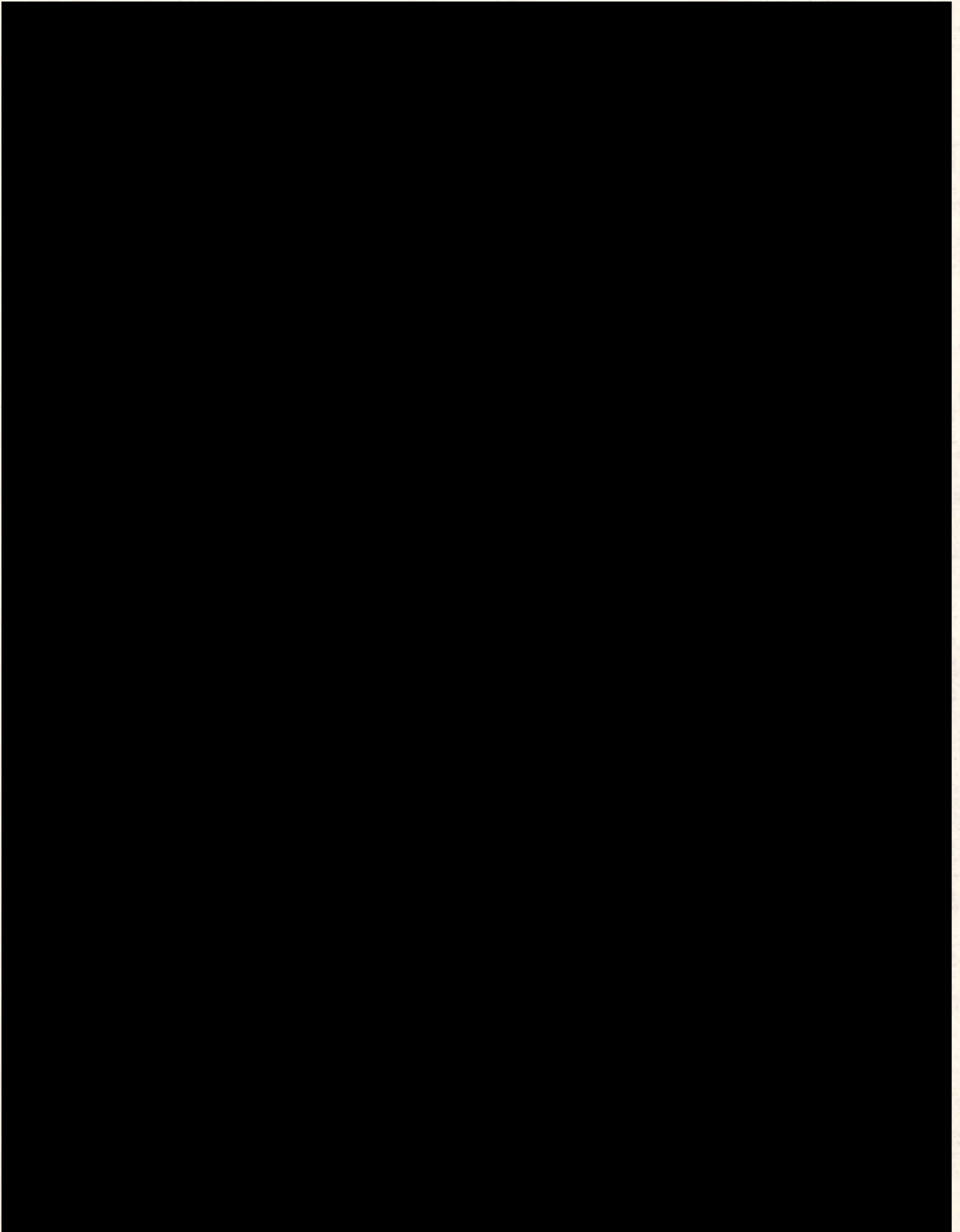


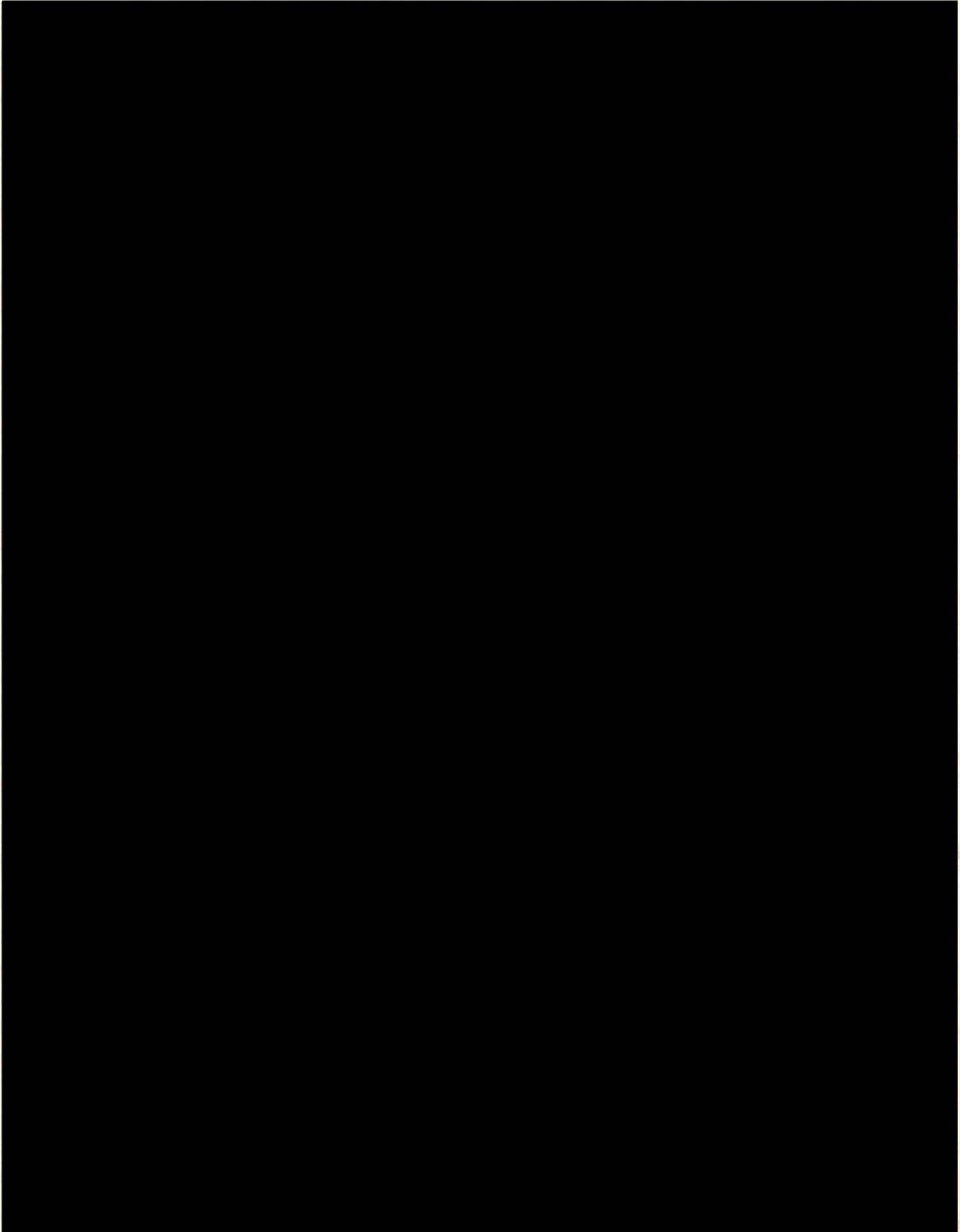
MEMBERSHIP LIST
January 1978

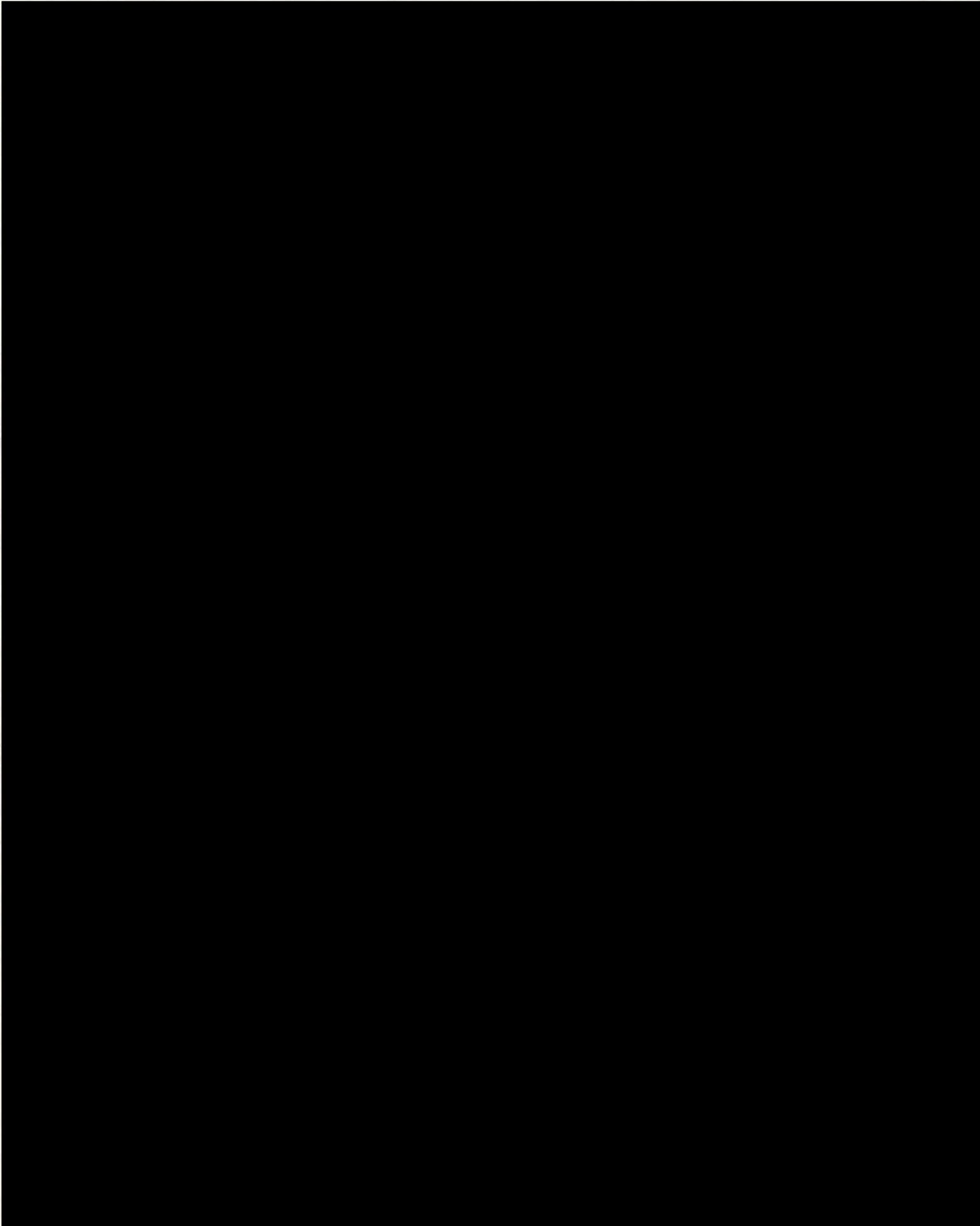


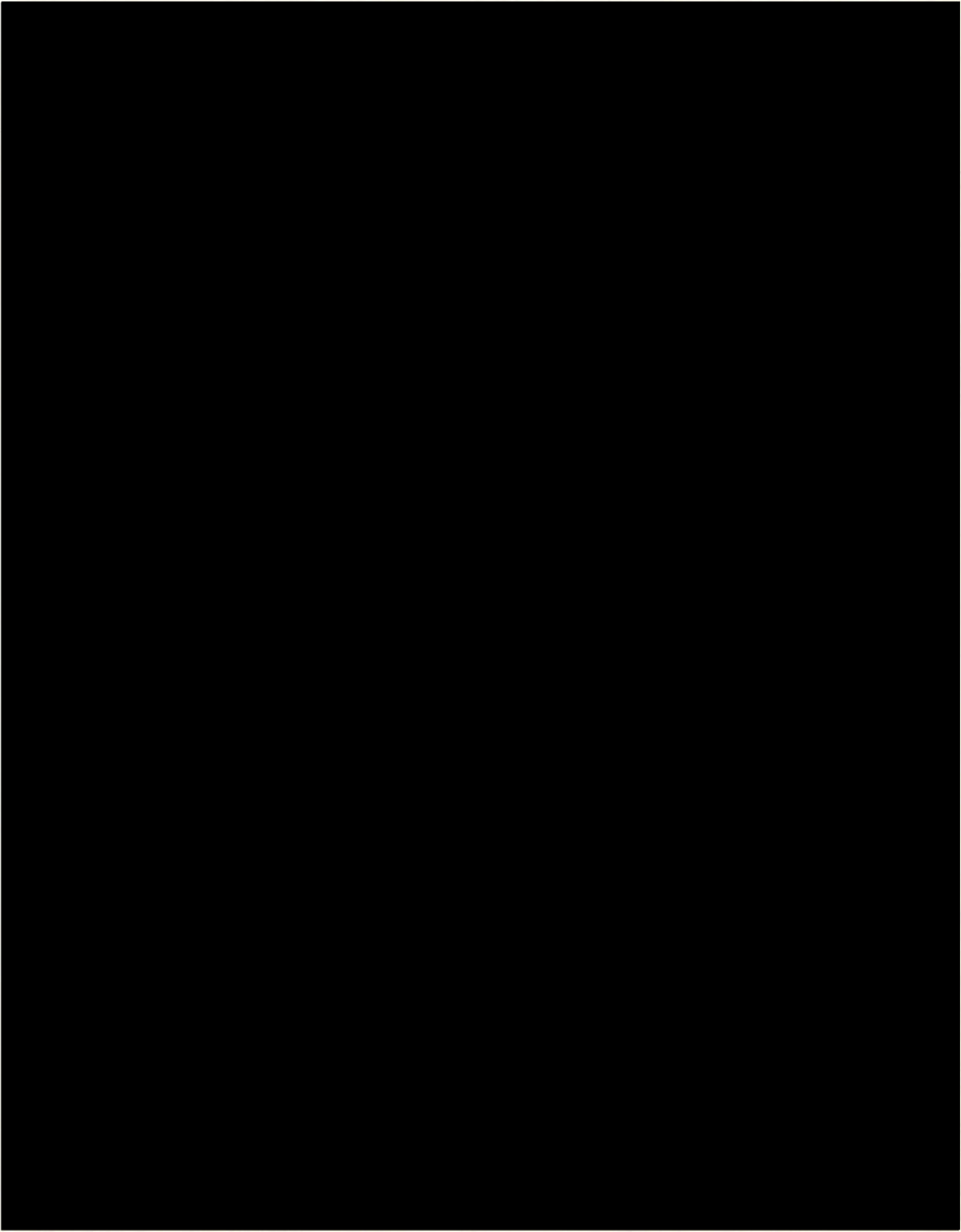


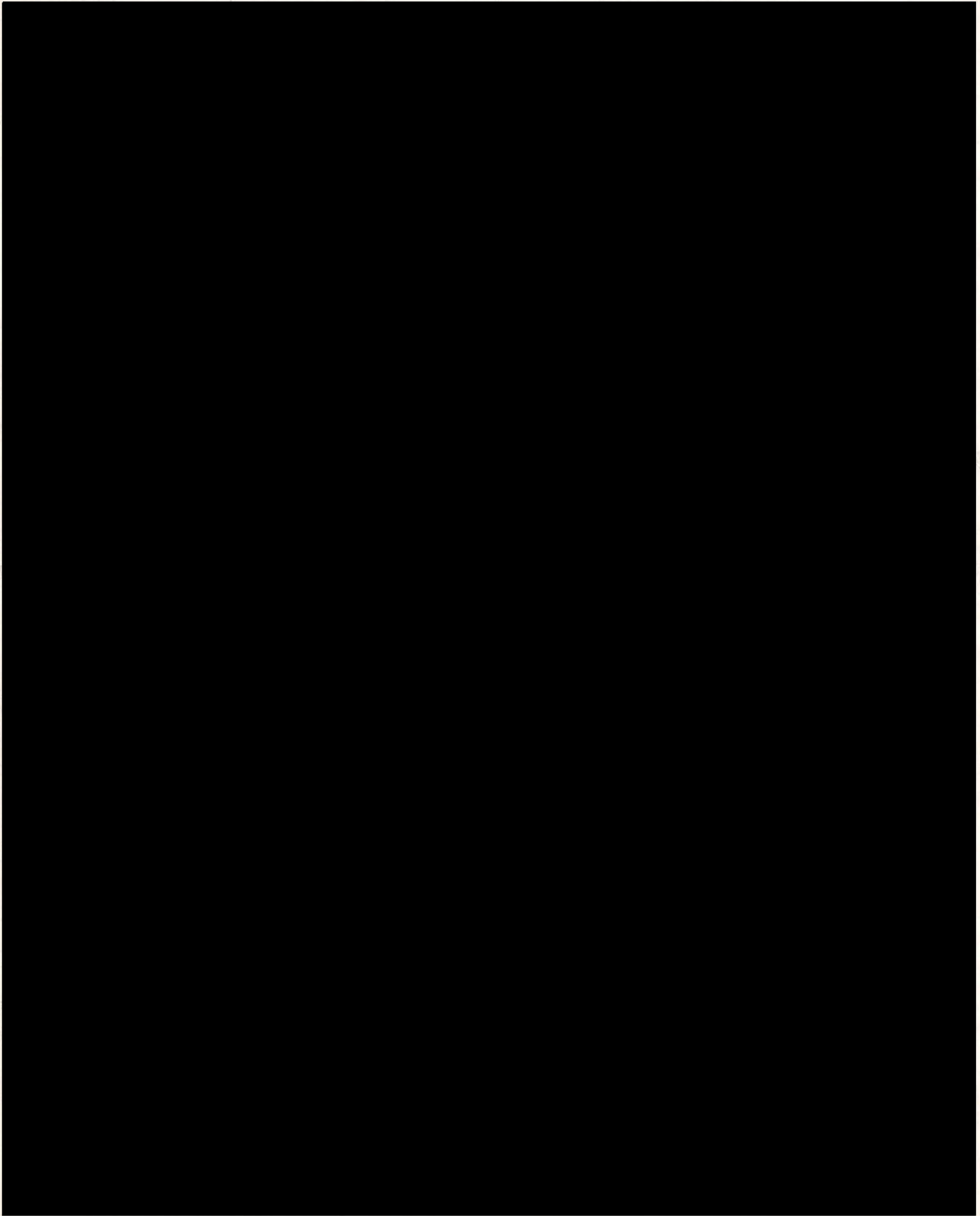


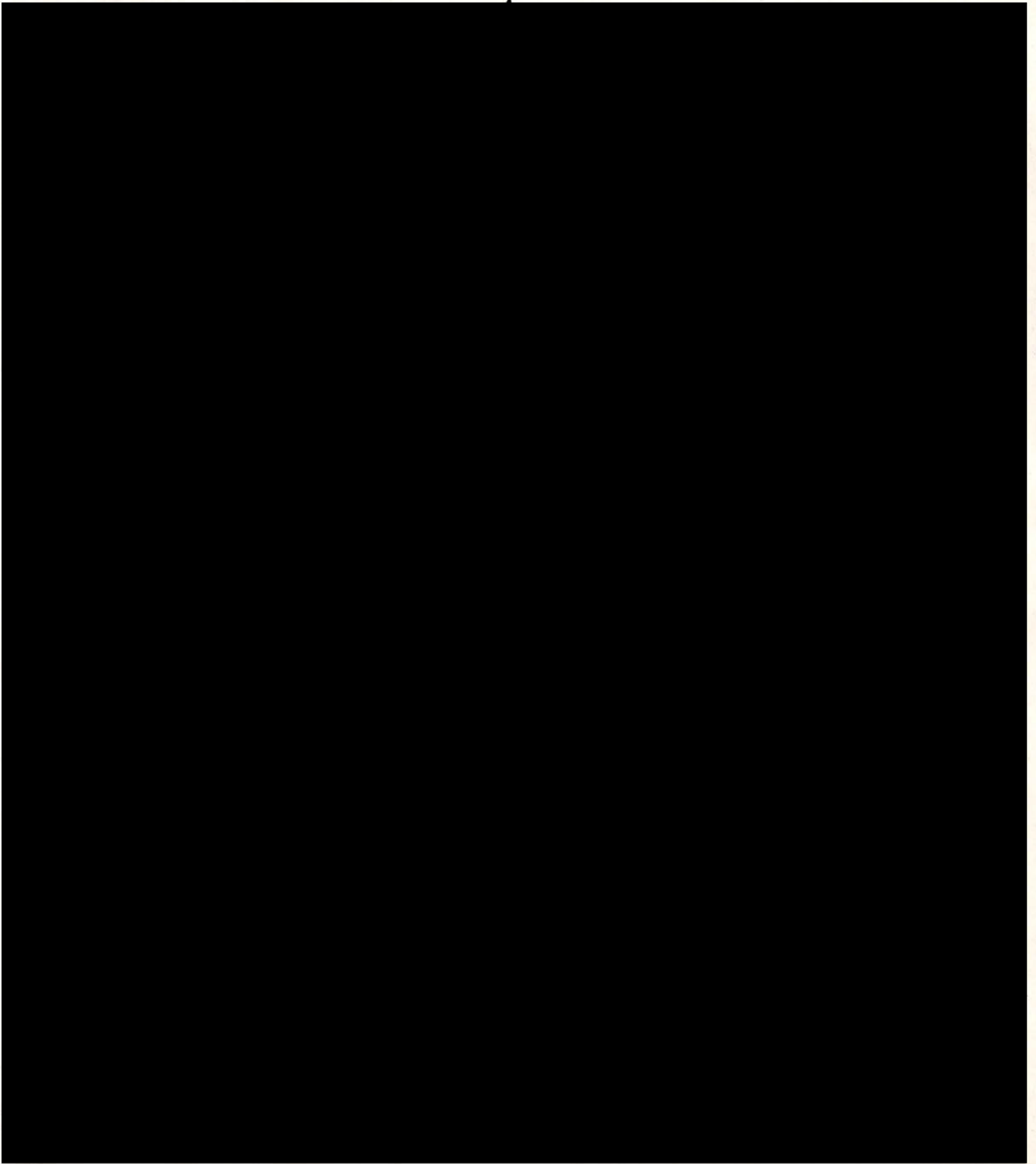














FROM THE PRESIDENT:

"SPIRIT AND STRETCHING OF SACRED DANCE" by Doug Adams

Sacred dance is stretching in many directions; and such stretching into new life is a sign of the Spirit's presence. Biblically the Spirit always moves the people into new ways to enlarge our understanding of where and how God acts and moves. In our SDG projected publications, programs, and organization, we are moving to encourage such stretching. I encourage you to send me further suggestions for ways you see us stretching.

At the last executive meeting we assigned these publication projects for booklets to help us stretch the shape of Sacred Dance: 1. Doug Adams will work with Mary Craighill on "Humor in the Shape of Sacred Dance", 2. Judy Rock will complete "Theology in the Shape of Sacred Dance," 3. Alice Rader will work with others to write "Sufi Dancing as a Source for Sacred Dance Choreographies and Congregational Movement" 4. Sue Rogers is to be contacted about coordinating a volume on "Dance Therapy in the Shape of Sacred Dance", 5. Bob Yohn is to design a volume "The Professional in the Shape of Sacred Dance," 6. Dot Johnson is to be asked to coordinate a volume on "The Charismatic Movement in the Shape of Sacred Dance," 7. Doug is to work with Dana Schlegel and Anne Smith on a volume on "Seminary Curriculum in the Shape of Sacred Dance" and with Adele Wenig on a volume on "College and University Curriculum in the Shape of Sacred Dance," and 8. others on "The Traditional Sacred Dance Choir Revisited." If you wish to work with those persons doing these volumes, contact the authors or Doug Adams. And if you would like to work on additional volumes not envisioned on the foregoing list, contact Doug Adams with your proposal. Most of these publications will be in booklet form in format similar to Doug Adams' Involving People in Dancing Worship which runs to 22 pages.

Also I believe we are moving toward an excellent June Institute with Carla DeSola and others where we will be enriched by our Differences. In King Lear, we read the line, "I will teach you differences." Life increases if we can stretch to embrace such differences; and life diminishes if we see everything as the same or try to make all the same. That is one lesson of Pentecost in the Christian Tradition. And other religions offer other insights related to such a theme of differences.

And fortunately in regional development we are moving towards amendments that will be printed in the Spring newsletter to encourage regions to develop their rich diverse potentials. Many more people can be assisted to stretch and share in dance leadership as regions assume enlarged responsibilities to do workshops across the country. The body is growing and moving in ways that enlarge our minds and understanding of what Sacred Dance and this Guild can be.

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+ Doug Adams has appointed the following +
+ Nominating Committee. Please send your +
+ suggestions for 1978-79 officers to these +
+ members of the Nominating Committee: +
+ (Find their addresses in the Membership +
+ list) JUDY ROCK of California +
+ MARGARET TAYLOR CHANEY of Ohio +
+ MARCIA MURRAY of Pennsylvania +
+
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BUILDING A FLOOR UNDER SACRED DANCE

by Doug Adams

A Report on the First Year of the Margaret Taylor Endowment for Dance in Worship and Education at Pacific School of Religion.

The establishing of the Margaret Taylor Endowment for Dance at Pacific School of Religion in Berkeley has stimulated dance activity (courses and workshops) on a scale far beyond what one might expect given the modest size of the endowment. What this demonstrates is that a modest endowment fund can provide seed money to initiate courses and workshops

that end up paying for themselves. Therefore, a fund that produces only a few hundred dollars of spendable interest a year can recycle that few hundred dollars several times each year; for the response to courses and workshops in sacred dance is very great.

During this past year, 224 persons and groups gave a total of \$2,500 to this endowment and thus qualified us for \$2,500 from the challenge matching grant. That leaves \$3,500 that we must still raise in the next year and a half if we are to receive the rest of the original \$6,000 matching challenge grant. (I hope you will give something this year also in order that we gain the remaining \$3,500 of the matching grant to train future ministers and priests in dance for worship and education. Send tax deductible contributions to the Margaret Taylor Endowment for Dance at Pacific School of Religion, c/o Doug Adams, PSR, 1798 Scenic Avenue, Berkeley, Ca. 94709.)

This past year 560 persons took workshops and courses on sacred dance at Pacific School of Religion. 175 took the January workshop with Margaret Taylor, Bob Yohn, Doug Adams and Judy Rock; and 170 took the many short courses offered in the April 30 workshop. And very significantly 215 seminary students took at least one full quarter length sacred dance course. (69 took Adams' twice offered Dance in Western Religions; 17 took McClintock's RA 152 Dance as Prayer Experience; 73 took Finch's twice offered HR 154 A Bodily Theology: Moving the Body Toward Prayer; 8 took Kastler's RA 303 Sacred Dance in India; 21 took Rock's RA 153 Dance and Incarnation; and 27 took Carla DeSola's SS-RA 177 The Spirit Moves: Dance in Worship and Prayer.)

Our workshops and courses projected for this next year include: January workshop with Sylvia Bryant, Vija Vetra, Judy Rock and Doug Adams; winter quarter courses -- Barbara Lyon's & Adams' RA151 Dance Towards Wholeness (Healing) with Anna Halprin as guest, Judith Wagner' and Adams' RA 152 Dance in Contemporary Worship, and Finch's

HR 154 A Bodily Theology: Moving the Body Toward Prayer; spring quarter courses -- Adams' and Harris' RA 304 Dance in Black Religions from Africa to America, and Finch's advanced dance course; summer course -- Carla DeSola's RA 278 The Spirit Moves II; and fall quarter course -- Adams' RA 302 Dance in Western Religions.

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Minutes of Sacred Dance Guild Executive Board Meeting, December 1, 1977, Bob Yohn's New York City Dance Studio.

Present: Doug Adams, Alice Rader, Bob Yohn, Dana Schlegel, Carlynn Reed, David Reed, B. Leach.

- Item: Minutes of Previous Meeting approved.
- Item: Treasurer's report accepted: General Fund \$1,118.; Endowment Fund \$2556.00.
- Item: Received the news from Jary Yoos that we now have IRS approved non-profit tax exempt status. Thanks very extended to Jary!
- Item: Received from Gloria Castano the news that the June Institute (now called 20th Anniversary Sacred Dance Guild Festival) will be at Endicott College. Recommended that it be a four day conference beginning with June 21 lunch and concluding with June 25 lunch. Gloria has arranged for Carla De Sola to be a major leader among others for this event. Well Done!
- Item: Received Joan Sparrow's study of alternatives for Guild labels. Approved Joan's suggestion to purchase 2000 gummed labels for \$2.
- Item: Publications from Doug Adams: (See the President's Column for detailed list.) In addition Carlynn Reed's History of the Sacred Dance Guild is nearly complete. Well done, Carlynn! The volume should be published in time for the June 20th Anniversary Festival. It will be published by the Sharing Company with endowment funds for Sacred Dance as principal beneficiaries from profits.
- Item: The Study on Video-taping Dances for a sharing library on Sacred Dance was received and Judy Rock is urged to complete the study and circulate it to the full board for action at the June Institute meeting, if not earlier.
- Item: By-Laws Amendments to Facilitate Regional Development were discussed and refined. After further consultation with other board members, these will be circulated to the full board for a vote by mailed ballot. The amendments receiving a majority vote from board members will then be listed in the spring newsletter for all members of the Guild to vote on them. The major amendment would allow regional chapters to be formed on the initiation of SDG members in a region. Other amendments would provide for:

the regional director or representative to be elected by the SDG members in that region; the clarification of who is on the executive board; and splitting the office of National Publicity Director into two offices (one to deal with coordinating regional directors and the other to deal with external publicity for the Guild.)

The Meeting adjourned; and Bob Yohn led a dance class.

SPECIAL SPECIAL SPECIAL SPECIAL
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On the West Coast, A Week with Carla DeSola in Sacred Dance

Carla DeSola will offer a week long sacred dance course at Pacific School of Religion in Berkeley, California from July 30 - August 4. The all day sessions will include danced prayers, exercises for centering and movement techniques, and an experimental group process based on meditation and scripture leading to the choreography of dances expressing the movement of the spirit. Samples from the Omega Liturgical Dance Company's repertory will be taught. Those who register may take the course for 2 units of credit (for a total of \$120) or audit the course for \$100. Pre-registration is required before June 20. To pre-register and guarantee yourself a place in this course, send as soon as possible a check for \$10 made out to "Pacific School of Religion" and mail the check along with a cover note that the check is your pre-registration fee for Carla DeSola's RA 278 course The Spirit Moves II for July 30-August 4. Send the note and check soon to Professor Wayne Rood, Dean of the Summer School, Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709.

Carla DeSola's workshop course last summer was so enthusiastically received that she returns with this all new, all-day workshop. Doug Adams calls her the foremost religious dance leader in the United States. She directs her own troupe "The Omega Liturgical Dance

Company" in residence at Cathedral of Saint John the Divine in New York City. She teaches courses on dance in worship at New York Theological Seminary. She writes the monthly column on dance in Liturgy magazine; and she is author of two recent books: Learning Through Dance and The Spirit Moves: A Handbook for Dance in Prayer. She is a graduate of the Julliard School.

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Additional Late Late Late News

From Sue Krieshols, Peoria, Illinois:
"....I did want to tell you that we did a liturgical dance in Advent....I remember that you mentioned something about a magazine for sacred dance? I would like to do more dance and don't have much direction at this point...."

(Ed. Note: A copy of the SDG Newsletter has been sent to her.)

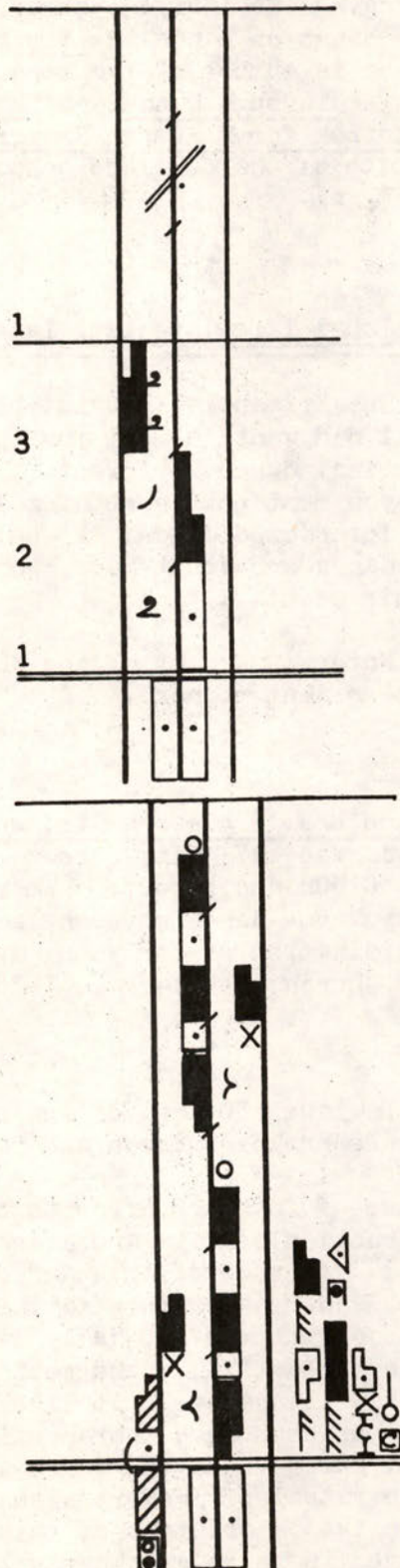
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Mr. and Mrs. Frederick Steinway have a new address 197 Amity Street, Amherst, Mass. 01002 and report: We're planning to have some dance movement accompanying the ordination of our young deaconess at Grace Church, February 4, 1978.

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Book Review: "Dances of Ana'huac" by Gertrude Prokosch Kurah and Samuel Marti

"Dances of Anahuac" presents a vivid reconstruction of Maya and Aztec dances and ritual..."Dances of Anahuac" describes the dances and relates them to the beliefs, social structures and daily life of the people. Beautifully and movingly written, lavishly illustrated, it illuminates the religious economic, therapeutic and recreational purposes of the dance and its place in the ritual of precortesian societies. ...The twelve chapters of this book are arranged in three main parts: Sources considers the chronology and evaluation of artifacts....Motions contains dance analyses of ceremonies....Branches presents a discussion of the music and symbolism of the dances..." (Page 44 over is a copy of one illustration)



85. (Top) Gods dancing to a drum. The notation reads: step forward right; flex right knee, touching left toe; brush left forward. Codex Borbonicus, 26



86. (Bottom) Sacrificial victim (*uauantin*). Flexed back leg and withdrawn posture; backward stepping with double bounce on each foot. (This reconstruction was aided by a film of dancers from Tecapulco, Guerrero). Codex Borgia.